Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from a New York Private Collection

1

Costa Rican Owl Mace Head

Guanacaste-Nicoya Region, Late Period IV, circa AD 1-500

Estimation: 3,000 - 5,000 USD

DESCRIPTION

Property from a New York Private Collection

Costa Rican Owl Mace Head
Guanacaste-Nicoya Region, Late Period IV, circa AD 1-500

Stone

Height: 3 ⅝ in (9.2 cm)

PROVENANCE

M. Acosta, Costa Rica
André Emmerich, New York (inv. no. CB 37)
William B. Jaffe and Evelyn Annenberg Jaffe Hall, New York, acquired from the above on November 14, 1967
Thence by descent to the present owner

EXPOSITION

The Museum of Primitive Art, New York, *Precolumbian Art in New York: Selections from Private Collections,* September 12 - November 9, 1969

BIBLIOGRAPHIE

Julie Jones, *Precolumbian Art in New York: Selections from Private Collections*, New York, 1969, n.p., cat. no. 200

NOTE DE CATALOGUE

The well-proportioned head depicts the horned owl with the essential and minimal features of large circular eyes, long, tapering beak and distinctive projecting ears. The eyes are carefully incised at the edge, continuing down the beak and unifying the features, and the pecked recessed eye sockets give textured contrast to the overall smooth stone.

Such effigy mace heads were considered emblems of status with the animal depicted the bearer of attributes of strength and protection. As Suzanne Abel-Vidor notes, “It is [...] correct to interpret these mace heads as badges of office or of a clan or moiety affiliation - like a bishop’s miter or a king’s mace.”[1]

For a highly similar mace head of an owl, see Suzanne Abel-Vidor, *Between Continents, Between Seas: Precolumbian Art of Costa Rica*, New York, 1981 p. 28, color pl. 10, cat. no. 51.

[1] Suzanne Abel-Vidor, *Between Continents, Between Seas: Precolumbian Art of Costa Rica*, New York, 1981, p. 185.

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https://www.sothebys.comcosta-rican-owl-mace-head

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from a New York Private Collection

2

Two Costa Rican Figures

Tolima / Quimbaya Style, circa AD 500 - 1500

Estimation: 3,000 - 5,000 USD

DESCRIPTION

Property from a New York Private Collection

Two Costa Rican Figures
Tolima / Quimbaya Style, circa AD 500 - 1500

Gold

Height (Figure with looped arms): 2 ⅜ in (6 cm)
Height (Figure with openwork headdress): 2 ⅝ in (6.7 cm)

PROVENANCE

For the Figure with looped arms:

André Emmerich, New York, (inv. no. B2)
William B. Jaffe and Evelyn Annenberg Jaffe Hall, New York, acquired from the above on October 26, 1967
Thence by descent to the present owner

For the Figure with openwork headdress:

André Emmerich, New York (inv. no. CB4)
William B. Jaffe and Evelyn Annenberg Jaffe Hall, New York, acquired from the above on October 21, 1967
Thence by descent to the present owner

EXPOSITION

André Emmerich Gallery, New York, *Gods and Men in Pre-Columbian Art*, October 6 - November 25, 1967

BIBLIOGRAPHIE

André Emmerich, *Gods and Men in Pre-Columbian Art,* New York, 1967, n.p., cat. nos. 85 and 86 [note that the figures are reversed; the figure with openwork headdress is cat. no. 85 but shown in pl. 86, and vice versa for the figure with looped arms]

NOTE DE CATALOGUE

Goldwork styles and technology were fluidly shared in the Isthmus region between Colombia, Costa Rica, and Panama. Reportedly to be from Costa Rica, both solid-cast figures are standing in a meditative bent-knee posture and exhibit traits best known from the neighboring Quimbaya and Tolima regions of Colombia. Despite their small size, details of ceremonial body ornaments are carefully included in the casting. The male figure with short looped arms wears a wide forked headdress of spirals, necklaces, and beaded bands on his torso. The larger figure is holding a ceremonial object in each hand and wears a tall openwork headdress of symmetrical spiral design. Each figure has a suspension loop on the reverse.

For related figures formerly in the Jan Mitchell collection, see Julie Jones and Heidi King, *The Art of Precolumbian Gold: The Jan Mitchell Collection*, New York, 1985, pp. 154-155, cat. nos. 36 and 37; these figures were sold at Sotheby's, New York, May 13, 2019, lots 110 and 111.

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https://www.sothebys.comtwo-costa-rican-figures

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from a New York Private Collection

3

Chimú Crown with Figural Band

Circa AD 900 - 1400

Estimation: 30,000 - 50,000 USD

DESCRIPTION

Property from a New York Private Collection

Chimú Crown with Figural Band
Circa AD 900 - 1400

Gold

Height: 7 ½ in (19.1 cm)
Diameter: 6 ⅞ in (17.5 cm)

PROVENANCE

André Emmerich, New York, and Captain B. J. Linden, New York, acquired in August 1966 (inv. no. CA 909)
William B. Jaffe and Evelyn Annenberg Jaffe Hall, New York, acquired from the above in January, 1969
Thence by descent to the present owner

EXPOSITION

The Museum of Primitive Art, New York, *Precolumbian Art in New York: Selections from Private Collections*, September 12 - November 9, 1969
Yale University Art Gallery, New Haven, Connecticut, long-term loan, on view from September 6, 2007 - January 14, 2008; from July 23, 2012 - June 14, 2016; and from September 9, 2016 - March 20, 2026

BIBLIOGRAPHIE

Julie Jones, *Precolumbian Art in New York: Selections from Private Collections,* New York, 1969, n.p., cat. no. 140

NOTE DE CATALOGUE

The tall sheet gold headdress was one of most visible and effective displays of regalia to emphasize divine authority. The Chimú empire covered a vast territory on the North Coast and was renowned for creating quantities of “sumptuous garment sets [...] and exquisite ornaments in metal”.[1] The diadems would have been accompanied by textiles, feathers, and other accoutrements for added ceremony.

The continuous band is hammered to an even section with an openwork band of four carefully cut-out addorsed figures. They represent powerful dignitaries, victorious with staffs and trophy-heads. In each pair, the left dignitary holds an openwork staff with both arms, and the right figure holds a trophy-head in one hand. They both wear long belts trailing to the ground, stippled tunics, large openwork ear ornaments, and headdresses. Their faces have defined repoussé features. The diadem is closed by the overlapping ends joined by five sets of staple closures, and the top and bottom edges frame the scene with finely stippled beadwork.

The technique for creating sheet gold ornaments necessitated a skilled craftsman’s full understanding of the characteristics of gold. The manipulation and interplay of hammering, cutting, and embossing with the ultimate polishing to a brilliant surface, was an integral part of bringing out the essence and symbolic qualities of the gold, in service to the iconography depicted. “Metaphors of divine or mythical transformation and creation are often embodied in their products”.[2]

The use of repeated imagery can be seen on the gold diadem covered with stepped textile designs in the Metropolitan Museum of Art, New York, inv. no. 66.196.13. For other openwork gold diadems, see the Metropolitan Museum of Art, New York, inv. no. 1996.354.2 (from the collection of Jan Mitchell); and the Krannert Art Museum at the University of Illinois, Urbana-Champaign, Champaign, inv. no. 1967-29-273 (from the collection of Fred Olsen).

[1] Joanne Pillsbury, Timothy Potts, and Kim N. Richter, eds., *Golden Kingdoms, Luxury Arts in the Ancient Americas,* Los Angeles, 2017, p. 38.

[2] Izumi Shimada, Jo Ann Griffin, and Adon Gordus, "The Technology, Iconography and Social Significance of Metals", in Colin McEwan, ed., *Precolumbian Gold, Technology, Style and Iconography*, London, 2000, p. 54.

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https://www.sothebys.comchimu-crown-with-figural-band

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from the Mitchell Collection

4

Diquís Double Figural Pendant

Circa AD 800 - 1500

Estimation: 30,000 - 50,000 USD

DESCRIPTION

Property from the Mitchell Collection

Diquís Double Figural Pendant
Circa AD 800-1500

Gold

Width: 3 in (7.6 cm)
Height: 2 ⅝ in (6.7 cm)

PROVENANCE

Jan Mitchell, New York, acquired by 1968
Thence by descent to the present owner

EXPOSITION

The Hermitage Museum, Leningrad, *Zoloto Drevnej Ameriki* [*Gold of Ancient America*], August 4 - October 4, 1976
The Metropolitan Museum of Art, New York, *The Art of Precolumbian Gold: The Jan Mitchell Collection*, May 9 - August 11, 1985

BIBLIOGRAPHIE

Hasso von Winning, *Pre-Columbian Art of Mexico and Central America*, New York, 1968, p. 378, fig. 568 (illustrated)
R. V. Kinzhalov and Yu. E. Berezkin, *Zoloto dokolumbovoi Ameriki* [or *Zoloto Drevnej Ameriki*]. *katalog vystaki* [*Gold of Pre-Columbian America: Exhibition Catalogue*, or *Gold of Ancient America: Exhibition Catalogue*], Leningrad and Moscow, 1976, n.p., cat. no. 189 (illustrated)
Julie Jones and Heidi King, *The Art of Precolumbian Gold: The Jan Mitchell Collection*, New York, 1985, pp. 102-103, cat. no. 9 (illustrated)

NOTE DE CATALOGUE

The twin male figures of musicians are cast with the rounded torsos forming a rattle with pellets encased within. One figure holds a flute to his mouth, the other holds a staff or sceptre. Their stark and alert expressions are conveyed by their large rounded eyes and prominent mouths; each wears a knotted headband. The mythological element of the Diquís art is represented here by stylized saurian heads projecting from their knees and heads. The powerful crocodile is frequently used to imbue gold figures. The figures' paddle feet rest on the fine braided framework.

Twinned or double-figures were an important genre of goldwork from Diquís and the neighboring Sitío Conte region in Panama. Double figures are associated with music, emphasized here by the rattling sound when worn.

For an elaborate Diquís double figure, see The Metropolitan Museum of Art, 1979.206.1003.

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https://www.sothebys.comdiquis-double-figural-pendant

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from the Estate of Paul A. Cohen, Massachusetts

5

Tlatilco Standing Female, Type D2

Early Preclassic, circa 1200 - 900 BC

Estimation: 6,000 - 8,000 USD

DESCRIPTION

Property from the Estate of Paul A. Cohen, Massachusetts

Tlatilco Standing Female, Type D2
Early Preclassic, circa 1200 - 900 BC

Ceramic

Height: 6 ⅞ in (17.4 cm)

PROVENANCE

Léon Lippel, Lippel Gallery, Montreal
Paul Mailhot, Montreal, acquired from the above in 1968
Merrin Gallery, New York
Paul A. Cohen, Massachusetts, acquired from the above on May 24, 1994
Thence by descent to the present owners

BIBLIOGRAPHIE

Gerald Berjonneau, Émile Deletaille and Jean-Louis Sonnery, *Rediscovered Masterpieces of Mesoamerica*, Boulogne, 1985, p. 108, fig. 134.

NOTE DE CATALOGUE

Early Preclassic figures have been a topic of lively research as to the relationship between the Central Mexican Highlands and the Olmec Gulf Coast region. The corpus of figures such as this example from the Puebla region, clearly establish the dynamic artistry of the era.

The female is one of a small group of four to five similar solid figures with a refined attention to physiognomy portraying an energetic naturalism. The related figures are bare while this female is clothed. She is modeled with the characteristic contrasting proportions with substantial fleshy legs on delicate feet and diminutive arms. Her full breasts are highlighted by bands of red pigment and the swollen belly falls onto the finely textured skirt with a fringe hem. Her commanding face is dominated by the wide slanting eyes under a sharp brow, rimmed mouth showing punctate teeth, and with a coiffure of solid and segmented plaits with selective red pigment. She is adorned with tubular earrings.

For the related figures, see The Metropolitan Museum of Art, 1983.424; Michael D. Coe, *The Jaguar's Children: Pre-Classic Central Mexico,* New York, 1965, p. 121, fig. 207; Douglas E. Bradley, Peter David Joralemon, *The Lords of Life, The Iconography of Power and Fertility in Preclassic Mesoamerica,* Notre Dame, 1993, p. 40, no. 16 and cover, and p. 45, no. 24.

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https://www.sothebys.comtlatilco-standing-female-type-d2

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from a European Private Collection

6

Michoacán Female Figure

Early Preclassic, circa 1200 - 300 BC

Estimation: 15,000 - 25,000 USD

DESCRIPTION

Property from a European Private Collection

Michoacán Female Figure
Early Preclassic, circa 1200 - 300 BC

Ceramic

Height: 4 ⅞ in (12.4 cm)

PROVENANCE

John Stokes, New York, acquired in the late 1960s
Sotheby's New York, May 16, 2014, lot 235, consigned by the above
Acquired at the above auction by the present owner

EXPOSITION

The Art Institute of Chicago, *Ancient West Mexico: Art and Archaeology of the Unknown Past*, September 5 - November 22, 1998
The Walters Art Museum, Baltimore, long term loan, 2002 - 2010

BIBLIOGRAPHIE

Gerald Berjonneau, Émile Deletaille, and Jean-Louis Sonnery, *Rediscovered Masterpieces of Mesoamerica*, Boulogne, 1985, p. 104, fig. 121
Richard F. Townsend, ed., *Ancient West Mexico: Art and Archaeology of the Unknown Past*, Chicago, 1998, p. 250, fig. 1

NOTE DE CATALOGUE

The attenuated and compact form of the present figure possesses a powerful and expressive aura far greater than her actual dimension. Her large eyes, delicate features, and tightly pressed arms and legs are classic elements of the Preclassic solid figure genre, which achieves a surpassing level of refinement in this figure.

The style is associated with the El Opeño culture from western Michoácan, which had a strong connection to Olmec culture. This figure's subtle posture, with arched shoulders and relaxed knees, recalls Olmec standing figures of clay and stone.[1]

For a similar figure, see Sotheby's, Paris, *Collection de Barbier-Mueller. Art Précolombien,* March 22, 2013, lot 193.

[1] Joseph B. Mountjoy, "The Evolution of Complex Societies in West Mexico: a Comparative Perspective", in Richard F. Townsend, ed., *Ancient West Mexico, Art and Archaeology of the Unknown Past*, Chicago, 1998, p. 253.

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https://www.sothebys.commichoacan-female-figure

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from a New York Private Collection

7

Mezcala Figure, Type M-14

Late Preclassic, circa 300 - 100 BC

Estimation: 40,000 - 60,000 USD

DESCRIPTION

Property from a New York Private Collection

Mezcala Figure, Type M-14
Late Preclassic, circa 300 - 100 BC

Stone (andesite)

Height: 9 ¼ in (23.5 cm)

PROVENANCE

André Emmerich, New York (inv. no. G578)
William B. Jaffe and Evelyn Annenberg Jaffe Hall, New York, acquired from the above on February 9, 1968
Thence by descent to the present owner

NOTE DE CATALOGUE

Within the consistent Mezcala figural types formulated by the scholar Carlo Gay, every figure emanates a distinct character despite their minimal and abstract appearance. As Gay notes, “The sculpture is mainly based on a clever play of volumes and planes, usually within a symmetrically composed, contained format. [...] The figures manifest a commanding presence.”[1]

This robust and powerful figure is a classic M-14 type defined by the openwork arms, here formed with graceful oval perforations resembling thr Mezcala temple columns which the M-14 type is known for. The face has double rims defining the wide eye area and the head rests deeply sunken on the large rectangular torso, which is carved with particularly sharp, straight shoulders. A soft polish covers the green-gray andesite stone; the top of the head is left roughened, as is typical.

See Carlo Gay and Frances Pratt, *Mezcala: Ancient Stone Sculpture from Guerrero Mexico*, Geneva, 1992, p. 69, pl. 55 for a similar figure of M-14 type.

[1] Carlo Gay and Frances Pratt, *Mezcala: Ancient Stone Sculpture from Guerrero Mexico*, Geneva, 1992, p. 21

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https://www.sothebys.commezcala-figure-type-m-14

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from a European Private Collection

8

Chontal Seated Figure

Late Preclassic, 300 - 100 BC

Estimation: 12,000 - 18,000 USD

DESCRIPTION

Property from a European Private Collection

Chontal Seated Figure
Late Preclassic, 300 - 100 BC

Stone

Height: 6 ¼ in (15.9 cm)

PROVENANCE

Josef Mueller, Solothurn, acquired in the 1920s or 1930s
Jean-Paul and Monique Barbier-Mueller, Geneva, acquired by descent from the above (inv. no. 505-40)
Sotheby's, Paris, *Collection Barbier-Mueller. Art Précolombien*, March 22, 2013, lot 189
Acquired at the above auction by the present owner

BIBLIOGRAPHIE

Michel Graulich, "Guerrero Stone Figures: Mezcala, Chontal and Sultepec", in Jacques Blazy, ed., *Art Précolombien. La Collection Barbier-Mueller*, Paris, 2013, p. 100, fig. 65

NOTE DE CATALOGUE

The Chontal region of northern Guerrero was home to more naturalistic and varied types of stone sculpture compared to the contemporaneous Mezcala corpus. The present figure combines a stylized and geometric body, composed of flat planes, with a naturalistic face, with its exaggerated forward thrust. A distinctive and pronounced headband encircles the brow. The very top of the head is recessed, as if for use as a receptacle.

In assessing the corpus of objects from this region, Robin Gay notes that "The Chontal inventory of ritual artifacts is one of the richest and most varied of ancient Mexico, and documents the changing character [...] of lithic industries in Guerrero from at least 1500 BC in its primordial locations to probably AD 600 in its derivative manifestations."[1]

[1] Carlo Gay and Robin Gay, *Chontal: Ancient Stone Sculpture from Guerrero, Mexico*, Geneva, 2001, p. 13.

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https://www.sothebys.comchontal-seated-figure

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from a New York Private Collection

9

Preclassic Seated Figure

Late Preclassic, circa 300 - 100 BC

Estimation: 2,000 - 3,000 USD

☐ No Reserves

DESCRIPTION

Property from a New York Private Collection

Preclassic Seated Figure
Late Preclassic, circa 300 - 100 BC

Greenstone

Height: 6 in (15.4 cm)

PROVENANCE

Frank Elmer, New York
William B. Jaffe and Evelyn Annenberg Jaffe Hall, New York, acquired from the above on January 2, 1969
Thence by descent to the present owner

NOTE DE CATALOGUE

The robust and compact form of this enigmatic figure emerges from a speckled jadeite cobble. The crossed arm gesture with the fingers splayed on the upper arms is a characteristic of larger stone Guerrero peg-form figures. The large stone Post Olmec 'potbelly' figures from the Escuintla and Southern Highland regions also show similarities to this portable figure. The uplifted face is carved in detail with large rimmed eyes, rounded pupils, and full lips in an Olmecoid style. It wears a segmented headband with a small central medallion.

For the stone potbelly figures, see Lee A. Parsons, "Post-Olmec Stone Sculpture", in Elizabeth P. Benson, ed., *The Olmec and Their Neighbors,* Washington, D.C., 1981, pp. 283-287, particularly fig. 44.

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https://www.sothebys.compreclassic-seated-figure

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from a New York Private Collection

10

Preclassic Crouching Hunchback Figure and Guerrero Figure

Circa 300 BC - AD 300

Estimation: 2,000 - 4,000 USD

☐ No Reserves

DESCRIPTION

Property from a New York Private Collection

Preclassic Crouching Hunchback Figure and Guerrero Figure
Circa 300 BC - AD 300

Preclassic Hunchback Figure: jade
Height (of Preclassic Hunchback Figure): 3 ¾ in (9.5 cm)

Guerrero Figure: stone
Height (Guerrero Figure): 4 ½ in (11.3 cm)

PROVENANCE

For the Preclassic Hunchback Figure:

Roberto Ardon, Los Angeles
André Emmerich, New York (inv. no. OM46), acquired from the above in December, 1968
William B. Jaffe and Evelyn Annenberg Jaffe Hall, New York, acquired from the above on January 4, 1969
Thence by descent to the present owner

For the Guerrero Figure:

John J. Klejman, New York
William B. Jaffe and Evelyn Annenberg Jaffe Hall, New York, acquired from the above on November 22, 1967
Thence by descent to the present owner

NOTE DE CATALOGUE

The small portable figures show a blend of Preclassic traits that occurred across the ancient Mesoamerican region. A hunchback person was believed to have otherworldly powers, and was well represented in various forms. Here, the cobble shape and color variation emphasize the tightly crouching figure with hands clasped on the knees. He is adorned with a large ear ornament and waistband.

The white stone figure sits on a small stool, the large hands and triangular eye area dominate the figure, which bears a bird-like serrated crest along the head. It is perforated through the neck for suspension.

For similar hunchback figures from the Honduran region of El Cajón, see Kenneth G. Hirth, Susan Hirth, George Hasemann, and Gloria Lara-Pinto, *The Pre-Columbian Lapidary Art of Salitrón Viejo, Honduras. Department of Anthropology, Penn State University, Occasional Papers in Anthropology*, No. 35, 2023, pp. 44-50.

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https://www.sothebys.compreclassic-crouching-hunchback-figure-and-guerrero

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from the Estate of Paul A. Cohen, Massachusetts

11

Veracruz Seated Figure in Ceremonial Attire

South Central region, Late Classic, circa AD 550 - 950

Estimation: 5,000 - 7,000 USD

DESCRIPTION

Property from the Estate of Paul A. Cohen, Massachusetts

Veracruz Seated Figure in Ceremonial Attire
South Central Region, Late Classic, circa AD 550 - 950

Ceramic

Height: 5 ⅞ in (15 cm)

PROVENANCE

Robert and Marianne Huber, Dixon, Illinois, acquired from a dealer in Albuquerque, New Mexico, in 1979
Wally and Brenda Zollman, Indianapolis, acquired from the above on November 14, 1982
Ancient Art of the New World, New York
Paul A. Cohen, Belmont, Massachusetts, acquired from the above on June 11, 1998
Thence by descent to the present owners

EXPOSITION

Hillwood Art Gallery, Long Island University, Brookville, New York, *Ceremonial Art of Ancient Veracruz,* November 27, 1987 - February 7, 1988, and the subsequent symposiums: The Fine Arts Museum of Long Island, Hempstead, New York, *Veracruz Connection: The Impact on Mesoamerican Civilization,* February 13, 1988 - March 27, 1988; The Fine Arts Museum of Long Island, Hempstead, New York, *Veracruz and the Development of Mesoamerican Civilization*, July 4 - 8, 1988
Indianapolis Museum of Art, *The Face of Ancient America: The Wally and Brenda Zollman Collection of Pre-Columbian Art*, December 3, 1988 - February 26, 1989; also traveled to:
Indiana University Museum of Art, Bloomington, June 3 - September 10, 1989

BIBLIOGRAPHIE

Marilyn M. Goldstein, *Ceremonial Sculpture of Ancient Veracruz*, Brookville, New York, 1987, p. 66, cat. no. 95
Lee A. Parsons, John B. Carlson, and Peter David Joralemon, *The Face of Ancient America: The Wally and Brenda Zollman Collection of Pre-Columbian Art*, Indianapolis, 1988, pp. 152-153, cat. no. 102
mayavase.com, *A Precolumbian Portfolio*, inv. no. K3612

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https://www.sothebys.comveracruz-seated-figure-in-ceremonial-attire

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from a New York Private Collection

12

Teotihuacan Mask

Classic, circa AD 450 - 650

Estimation: 30,000 - 50,000 USD

DESCRIPTION

Property from a New York Private Collection

Teotihuacan Mask
Classic, circa AD 450 - 650

Stone

Height: 5 ⅝ in (14.3 cm)

PROVENANCE

Everett Rassiga, New York
Judith Small, New York, acquired from the above by 1968
Parke-Bernet Galleries, New York, November 9, 1968, lot 58 (illustrated), consigned by the above
André Emmerich, New York (inv. no. P80), acquired at the above auction
William B. Jaffe and Evelyn Annenberg Jaffe Hall, New York, acquired from the above on January 3, 1969
Thence by descent to the present owner

EXPOSITION

The Isaac Delgado Museum, New Orleans, *The Art of Ancient and Modern Latin America*, May 10 - June 16, 1968

BIBLIOGRAPHIE

The Isaac Delgado Museum, ed., *The Art of Ancient and Modern Latin America*, New Orleans, 1968, n.p., cat. no. 20

NOTE DE CATALOGUE

Stone masks were the crowning element to impressive ceremonial effigy figures elaborately adorned with feathers, clothing, and supporting headdresses. The masked figures were either promenaded in public events or presented in inner sanctuaries; some may have been attached to funerary bundles. They were the embodiment of social and spiritual power, empowered and activated by their ritual use. The distinct style of masks was copied in regional areas, thus reinforcing and legitimizing their connection to the powerful ruling elite. As the greatest metropolis of the era, Teotihuacan's reign and influence were carefully maintained and enriched by lapidary art.

It is noteworthy that some masks have been found in compounds or courtyards accompanied by modest pottery and tools, indicating the importance of masks within many social levels.[1]

The scholar Esther Pasztory noted that masks "are the faces of the people of Teotihuacan, as they represented themselves; as such they suggest both anonymity and multiplicity".[2]

The face is carved with distinct planes that create volume and definition. The delicate raised cheekbones slope into the lower face, the upper and lower lips are carefully faceted and full, the nose is prominently aquiline with attention given to a finely pierced septum, and the suspension holes are carved on the back of the temples and jowls, discreetly out of view from the front. The gray-green stone shows natural reddish-brown encrustation – possibly the remains of cinnabar pigment – on the forehead and beneath the chin.

[1] Matthew H. Robb, ed., *Teotihuacan: City of Water, City of Fire,* San Francisco, 2017, p. 343

[2] Esther Pasztory, *Pre-Columbian Art,* Cambridge, 1998, p. 69

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https://www.sothebys.comteotihuacan-greenstone-mask

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from a Florida Private Collection

13

Colima Dog

Protoclassic, circa 100 BC - AD 250

Estimation: 6,000 - 8,000 USD

DESCRIPTION

Property from a Florida Private Collection

Colima Dog
Protoclassic, circa 100 BC - AD 250

Ceramic

Length: 15 ¼ in (38.7 cm); Height: 10 ⅞ in (27.6 cm)

PROVENANCE

Douglas Hague, San Francisco
Private Collection, San Antonio, Texas, acquired from the above in the 1970s
Thence by family descent
Sotheby's, New York, May 27, 1998, lot 110, consigned by the above
Acquired at the above auction by the present owner

NOTE DE CATALOGUE

Xoloitzcuintle, the Mexican hairless dog, was the most frequently portrayed animal within the repertoire of ancient West Mexican ceramic effigies. Revered for their companionship and the belief they would guide the deceased safely through the Underworld. This plump and alert male canine is particularly well proportioned with a lustrous burnished surface; he stands on deeply bent short forelegs and shows the openwork mouth that also serves as the firing vent.

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https://www.sothebys.comcolima-dog

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from the Estate of Paul A. Cohen, Massachusetts

14

Early Maya Effigy Ring Vessel

Early Classic, circa AD 250 - 450

Estimation: 7,000 - 9,000 USD

DESCRIPTION

Property from the Estate of Paul A. Cohen, Massachusetts

Early Maya Effigy Ring Vessel
Early Classic, circa AD 250 - 450

Ceramic

Length: 8 ½ in (21.6 cm); Diameter: 7 ¼ in (18.4 cm)

PROVENANCE

Midwestern Private Collection, owned since 1965
Merrin Gallery, New York
Paul A. Cohen, Massachusetts, acquired from the above on January 28, 1997

BIBLIOGRAPHIE

Michael D. Coe and Justin Kerr, *The Art of the Maya Scribe*, New York, 1998, p. 189, color plate no. 83
mayavase.com, *A Precolumbian Portfolio*, K7451

NOTE DE CATALOGUE

Finely modeled in the shape of a frog, the vessel embodies the power of the water-lily monster in both sculptural and glyphic form. The back of the frog displays an emergent closed frond which serves as a spout, with tendrils around the stem and draped below. A post-fire water-lily glyph (*nahb*) is finely incised on the back of the head of the frog, further branding the mythical association of the sculpture.

The rounded openwork body is modeled with tightly bent legs trimmed by crenelated petals mimicking a frog's feet as well as the water-lily leaf, with painted designs above each foot of similar design; a small hole in the center of the head served as an additional spout, perhaps for liquid to enter, the closed frond opposite was likely for dispensing a ritual substance.

The frog is an apt avatar, along with the water-lily, to evoke the subterranean aquatic world; a watery pool is potent both as a life force and as a mysterious primordial sea. Frogs comfortably traverse both realms of land and water, linking these levels of the Maya cosmos. The toad *Bufo marinus,* was valued for its supernatural power in the poisonous and hallucinogenic toxin extracted from its gland, used as a powerful substance for shamanic vision quests.

For an Early Classic tripod vessel modeled with a frog emerging from a watery surface, see Nicholas M. Hellmuth, *Monsters und Menschen in de Maya-kunst*, Graz, 1987, p. 112, figs.172-173.

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https://www.sothebys.comearly-maya-effigy-ring-vessel

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from the Estate of Paul A. Cohen, Massachusetts

15

Pair of Maya Disk Ornaments

Late Classic, circa AD 550 - 950

Estimation: 7,000 - 10,000 USD

DESCRIPTION

Property from the Estate of Paul A. Cohen, Massachusetts

Pair of Maya Disk Ornaments
Late Classic, circa AD 550 - 950

Thorny oyster (*Spondylus sp.*) shell

Diameter (each): 3 in (7.6 cm)

PROVENANCE

Private Collection, Chicago, acquired between the 1940s and 1950s
Merrin Gallery, New York
Paul A. Cohen, Massachusetts, acquired from the above on March 29, 2003
Thence by descent to the present owners

BIBLIOGRAPHIE

mayavase.com, *A Precolumbian Portfolio*, K8341
FAMSI Research Materials, K8341

NOTE DE CATALOGUE

These disks are masterfully carved in thin-section and finely incised with mirror-images of two seated lords representing the Hero Twins in association with the Maize deity, identified by their gesture and accoutrements. A dimensionality is conveyed in the densely composed scene, with the loincloth sash draped over the crossed-legs and and the folded arms holding undulating maize vegetation. The cupped palms facing upward with out-turned fingers is a posture associated with rulers in Early Classic art, as seen in small stone figures and stele. Here the vegetation is suggestive of the vision serpent bar held in a similar posture by rulers asserting their divine authority. The figures wear headbands surmounted by a zoomorphic creature, identified by Justin Kerr as a centipede, a creature who appears in supernatural scenes on polychrome vessels (See mayavase.com, K1256). Attention is given to their facial features and their jewelry, including the bead necklace with U-shape pendant, and the ear ornaments with long projecting tubes. Each disk is drilled with a tiny perforation at the center top for attachment to a headdress, or at the center of an ear ornament.

Made from the highly valued thorny oyster (*Spondylus sp.*), a material that was valued for its symbolic power as an armor to aquatic creatures, and for its suitability for carving finely detailed ornaments.

For a pair of shell disks with similar facing images, see Joanne Pillsbury, Timothy Potts, and Kim N. Richter, eds., *Golden Kingdoms: Luxury Arts in the Ancient Americas,* Los Angeles, 2017, p. 223, cat. no. 148, for the examples in the collection of the Peabody Museum of Archaeology and Ethnology, Harvard University, Cambridge, Massachusetts (inv. nos. 11-6-20/C5619 and 11-6-20/C5620).

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https://www.sothebys.compair-of-maya-disk-ornaments

Art of Africa, Oceania, and the Americas

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Property from the Estate of Paul A. Cohen, Massachusetts

16

Maya Polychrome Vase

Late Classic, circa AD 550 - 950

Estimation: 8,000 - 10,000 USD

DESCRIPTION

Property from the Estate of Paul A. Cohen, Massachusetts

Maya Polychrome Vase
Late Classic, circa AD 550 - 950

Ceramic

Height: 5 ¼ in (13.2 cm)

PROVENANCE

Private Collection, Florida, acquired by the late 1960s
Spencer Throckmorton, New York, acquired from the above in the early 1970s
Private Collection, acquired from the above in the 1970s
Spencer Throckmorton, New York, reacquired from the above in the early 1980s
Herbert L. Lucas, California, acquired from the above in the early 1980s
Ancient Art of the New World, New York
Paul A. Cohen, Massachusetts, acquired from the above on December 17, 1997
Thence by descent to the present owner

BIBLIOGRAPHIE

Justin Kerr, *The Maya Vase Book, Vol. 2*, New York, 1990, p. 239, cat. no. K2345
mayavase.com, *A Precolumbian Portfolio*, K2345

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https://www.sothebys.commaya-polychrome-vase

Art of Africa, Oceania, and the Americas

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Property from a New York Private Collection

17

Teotihuacan Mask

Classic, circa AD 450 - 650

Estimation: 50,000 - 70,000 USD

DESCRIPTION

Property from a New York Private Collection

Teotihuacan Mask
Classic, circa AD 450 - 650

Stone (Tecali travertine)

Height: 6 ¼ in (15.9 cm)

PROVENANCE

Jay C. Leff, Uniontown, Pennsylvania, acquired by 1959
Aaron Furman, Furman Gallery, New York
William B. Jaffe and Evelyn Annenberg Jaffe Hall, New York, acquired from the above on January 10, 1969
Thence by descent to the present owner

EXPOSITION

Carnegie Institute, Pittsburgh, *Exotic Art From Ancient and Primitive Civilizations,* October 15, 1959 - January 3, 1960

BIBLIOGRAPHIE

Gordon Bailey Washburn, ed., *Exotic Art From Ancient and Primitive Civilizations*, Pittsburgh, 1959, p. 69, cat. no. 439

NOTE DE CATALOGUE

The majority of masks and face panels from Teotihuacan were made from varieties of green or blackish serpentine, limestone, and listwanite, but a small yet significant group were carved in the lustrous travertine known as tecali, a volcanic stone admired for its variation in color, from light lime green to creamy white. It is suggested that the types of stone color relate to the stages of growing maize and thus masks of differing color were Teotihuacan's version of the Maize God, a preeminent deity in ancient Mesoamerica.[1]

This mask is notable for the use of pearly white tecali with hints of green, and the youthful, graceful oval form of the face with rounded, sloping cheeks. The wide, large eyes show triple drill marks for securing inlays. The mouth is characteristically open, showing the gums. The reverse is of curving, concave form, and has four sets of perforations for attachment.

For a similar tecali mask (which retains its original pyrite inlaid eyes), from the collection of Dumbarton Oaks, Washington, D.C. (inv. no. PC.B.055), see Kathleen Berrin and Esther Pasztory, *Teotihuacan: Art from the City of the Gods*, San Francisco, 1993, p. 14, cat. no. 28.

For tecali masks from the collections of the Weltmuseum (formerly the Museum für Völkerkunde), Vienna, The University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia, and the Yale University Art Gallery, New Haven, see *ibid.*, pp. 188-191, cat. nos. 29, 30, and 31-33.

For the use of tecali for a variety of objects found in palace compounds and temples, see Matthew Robb, ed., *Teotihuacan: City of Water, City of Fire,* San Francisco, 2017, cat. nos. 13, 122, 123, 127, 167.

[1] Matthew Robb, ed., *Teotihuacan: City of Water, City of Fire,* San Francisco, 2017, p. 237

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https://www.sothebys.comteotihuacan-mask

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from the Estate of Paul A. Cohen, Massachusetts

18

Maya Seated Figure of a Dwarf

Jaina, Late Classic, circa AD 550 - 950

Estimation: 7,000 - 10,000 USD

DESCRIPTION

Property from the Estate of Paul A. Cohen, Massachusetts

Maya Seated Figure of a Dwarf
Jaina, Late Classic, circa AD 550 - 950

Ceramic

Height: 6 ⅜ in (16.2 cm)

PROVENANCE

Stendahl Galleries, Los Angeles, acquired by 1959
Jay C. Leff, Uniontown, Pennsylvania, acquired by 1966, presumably from the above
Merrin Gallery, New York
Nasli and Alice Heeramaneck, New York
Sotheby's, New York, November 21, 1988, lot 89, consigned by the above
Merrin Gallery, New York
Paul A. Cohen, Belmont, Massachusetts, acquired from the above on February 7, 1995
Thence by descent to the present owners

EXPOSITION

Kunsthaus Zürich, *Kunst der Mexikaner*, January 24 - March 15, 1959
The Brooklyn Museum, New York, *Ancient Art from Latin America from the Collection of Jay C. Leff*, November 22, 1966 - March 5, 1967
The Allentown Art Museum, Allentown, Pennsylvania, *Pre-Columbian Art of Mesoamerica from the Collection of Jay C. Leff*, February 13 - April 2, 1972

BIBLIOGRAPHIE

Kunsthaus Zürich, ed., *Kunst der Mexikaner*, Zürich, 1959, p. 65 (illustrated)
Irmgard Groth Kimball, *Mayan Terracottas*, London, 1960, p. 31 (illustrated)
Elizabeth K. Easby, *Ancient Art from Latin America from the Collection of Jay C. Leff*, Brooklyn, 1966, p. 108, cat. no. 484 (listed)
Ferdinand Anton, *Kunst der Maya*, Leipzig, 1968, n.p., pl. 215 (illustrated), and p. 326, cat. no. 215 (listed)
Ferdinand Anton, *Art of the Maya*, London, 1970, n.p., pl. 215 (illustrated), and p. 326, cat. no. 215 (listed)
Michael Kan, *Pre-Columbian Art of Mesoamerica from the Collection of Jay C. Leff*, Allentown, Pennsylvania, 1972, n.p., pl. 119 (illustrated)

NOTE DE CATALOGUE

Formed as a figural whistle, the solemn and stern dwarf wears an elaborate, spangled turban of a type associated with scribes, conveying his courtly status. The ballooning headdress is applied with three large discs, probably of jade, the whole secured with two bands of segmented textile. Patches of his finely striated coiffure appear on his forehead, the nose is scarified with beadwork, and large jade beads adorn his chest. The corpulent body and legs are compact and add a grounded element to his overall demeanor.

“Maya lords sought the company and advice of dwarves and hunchbacks, who were thought to be both entertaining and wise. [... The] court scenes on Maya vases indicate that they were at least time to time the king’s closest companion and most trusted counselors, a concept probably based in religious beliefs, where they are the malformed companions of the Maize God.”[1]

A very similar figure is in the collection of the Princeton University Art Museum (inv. no. y1968-134).

[1] Mary Miller and Simon Martin, *Courtly Art of the Ancient Maya*, San Francisco, 2004, p. 40, pl. 11

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https://www.sothebys.commaya-seated-figure-of-a-dwarf

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from the Estate of Paul A. Cohen, Massachusetts

19

Maya Standing Female Figure

Jaina, Late Classic, circa AD 550 - 950

Estimation: 8,000 - 12,000 USD

DESCRIPTION

Property from the Estate of Paul A. Cohen, Massachusetts

Maya Standing Female Figure
Jaina, Late Classic, circa AD 550 - 950

Ceramic

Height: 9 ½ in (24.1 cm)

PROVENANCE

Jay C. Leff, Uniontown, Pennsylvania, acquired by 1959
Sotheby's, New York, May 12, 1983, lot 30, consigned by the above
European Private Collection
Sotheby's, New York, November 23, 1992, lot 163, consigned by the above
Paul A. Cohen, Belmont, Massachusetts, acquired at the above auction
Thence by descent to the present owners

EXPOSITION

The Carnegie Institute, Pittsburgh, *Exotic Art from Ancient and Primitive Civilizations: Collection of Jay C. Leff*, October 15, 1959 - January 3, 1960
The Brooklyn Museum, New York, *Ancient Art from the Collection of Jay C. Leff*, November 22, 1966 - March 5, 1967
The Huntington Galleries, Huntington, West Virginia, *Ancient Art of Middle America: Selections from the Jay C. Leff Collection*, February 17 - June 9, 1974

BIBLIOGRAPHIE

Gordon Bailey Washburn, ed., *Exotic Art from Ancient and Primitive Civilizations: Collection of Jay C. Leff*, Pittsburgh, 1959, p. 75, cat. no. 480 (listed)
Elizabeth K. Easby, *Ancient Art from the Collection of Jay C. Leff*, New York, 1966, p. 108, cat. no. 480 (illustrated)
Américas, Vol. 23, No. 6, June - July, 1971, p. 52 (illustrated)
Katheryn M. Linduff, *Ancient Art of Middle America: Selections from the Jay C. Leff Collection*, Huntington, West Virginia, 1974, n.p., fig. 135 (illustrated)

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https://www.sothebys.commaya-standing-female-figure

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from the Estate of Paul A. Cohen, Massachusetts

20

Maya Figure of a Dignitary

Jaina, Late Classic, circa AD 550 - 950

Estimation: 7,000 - 9,000 USD

DESCRIPTION

Property from the Estate of Paul A. Cohen, Massachusetts

Maya Figure of a Dignitary
Jaina, Late Classic, circa AD 550 - 950

Ceramic, Maya blue and orange pigments

Height: 10 ⅞ in (27.5 cm)

PROVENANCE

Private Collection, New York, acquired in the 1970s
Sotheby Parke Bernet, New York, May 12, 1979, lot 213, consigned by the above
Glickman Collection, Florida, acquired at the above auction
Ancient Art of the New World, New York
Paul A. Cohen, Belmont, Massachusetts, acquired from the above on November 15, 1997
Thence by descent to the present owners

BIBLIOGRAPHIE

Antiques Guide, Winter 1998 (illustrated)

NOTE DE CATALOGUE

Maya figures provide a vivid and detailed window into the ceremonial and everyday narratives of Maya courtly life. Some figures may be portraits of individuals, while some were part of larger assemblages commemorating rites of passage, accession ceremonies, or other ritual events.

The firm stance and folded arms convey the confident and relaxed status of this tall courtier. The arm posture is a sign of reverence and hommage. His distinctive broad face bares an intense expression, with a pointed chin, short goatee, and moustache. The bridge of his nose is accentuated by the curved bone ornament, a sign of status, along with the large ear spools, blue turban, and fillet headband that supports the dramatic twisted loop headdress above. A thick collar holds a large, tusk-shaped, pendant.

A figure with a similar posture and headdress is in the collection of Dumbarton Oaks, Washington, D.C. (inv. no. PC.B.199).

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https://www.sothebys.commaya-figure-of-a-dignitary

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from the Estate of Paul A. Cohen, Massachusetts

21

Zapotec Seated Figure of a Deity

Monte Alban IIIA, Early Classic, circa AD 250 - 450

Estimation: 8,000 - 12,000 USD

DESCRIPTION

Property from the Estate of Paul A. Cohen, Massachusetts

Zapotec Seated Figure of a Deity
Monte Alban IIIA, Early Classic, circa AD 250 - 450

Ceramic

Height: 13 ½ in (34.3 cm)

PROVENANCE

John Williams III, Dallas, acquired in 1967 or 1968
Ancient Art of the New World, New York, acquired from the above
Paul A. Cohen, Massachusetts, acquired from the above on July 24, 1995
Thence by descent to the present owners

NOTE DE CATALOGUE

Zapotec figural urns combined the serenity of an idealized human figure empowered with the stylized imagery of an animal representative of a deity of their pantheon. The urns were placed in groups in architectural niches for the deceased. Whether they represent actual ancestors or priests (*huía tao*), the figural urns "provided a venue to which the *pèe*, or animate spirit, of these heroes and royal ancestors could return".[1]

This urn has traits of both the early and later Monte Alban chronology. The figure proudly sits in classic posture with the buccal mask of triple fangs and descending tongue obscuring the refined face. The tall headdress is composed of a mask with a projecting snout and lidded eyes, with similarities to two deities, the "Headdress Composed of the Upper Jaw of the Serpent", and the butterfly god. He wears a large simple loincloth fastened around the waist, crenelated collar, and earflares. The striated coiffure flows at the side of his face.

The Zapotec kingdom was established by AD 200, with the capital of Monte Alban reigning as the largest city in southern Mexican highlands for the next 500 years. The figural urns were a prominent feature of the era. Of note is that urns were also present far from the heartland, notably in Teotihuacan in the north, indicating the importance of this emblematic sculptural form.[2]

For related figures, see Frank H. Boos, *The Ceramic Sculptures of Ancient Oaxaca,* New York, 1966, p. 94, fig. 76, p. 93, fig. 75, and p. 122, fig. 104. See also Hasso von Winning, *Pre-Columbian Art of Mexico and Central America,* New York, 1968, p. 189, fig. 237.

[1] Joyce Marcus, Kent V. Flannery, *Zapotec Civilization, How Urban Society Evolved in Mexico's Oaxaca Valley,* New York, 1996, p. 209

[2] The Metropolitan Museum of Art, 2014.632.2

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https://www.sothebys.comzapotec-seated-figure-of-a-deity

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from a European Private Collection

22

Aztec Torso of a Youth

Circa AD 1450 - 1521

Estimation: 25,000 - 35,000 USD

DESCRIPTION

Property from a European Private Collection

Aztec Torso of a Youth
Circa AD 1450 - 1521

Basalt

Height: 18 in (45.7 cm)

PROVENANCE

Benedict Jakober, New York
Parke-Bernet Galleries, New York, November 9, 1968, lot 62 (illustrated), consigned by the above
Arthur D. Emil, New York, acquired prior to 1976
Sotheby's, New York, May 12, 2011, lot 166, consigned by the estate of the above
Acquired at the above auction by the present owner

NOTE DE CATALOGUE

"Depictions of male figures were imbued with the maturity associated with procreation and sustaining the family and state."[1]

The Aztec era is renowned for a prolific array of sculpture of nearly life-size and monumental stone figures. The idealized youthful male was an important component of the state-controlled art.

This *mācēhual* (meaning common man) is of classic form, wearing solely the gracefully knotted *maxtlatl* around the waist. The *mācēhualtin* gained stature for a short period as warriors and administrators, ultimately to be demoted back to stalwart commoners of the society. This figure's forward-leaning posture is found on burden carriers as well as sculptures of elders. The squared recess in the chest was for the addition of a 'heart' stone, a distinctive marking emphasizing the vibrant strength of the male figure.

For related figures, see Felipe Solis, ed., *The Aztec Empire*, New York, 2004, p. 103, cat. nos. 15 and 16 (Museo Nacional de Antropología, Mexico City, inv. nos. 10-220926 and 10-220145, also see inv. no. 10-40607).

[1] Felipe Solis, "Origins and Forms of Art in the Aztec Empire", in Felipe Solis, ed., *The Aztec Empire*, New York, 2004, p. 102.

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https://www.sothebys.comaztec-torso-of-a-youth

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

23

Anthropomorphic Figure, Punuk or Thule

Circa 1000 - 1200 AD

Estimation: 20,000 - 30,000 USD

△ Sotheby's Ownership Interest ◉ Restricted Species ❖ Important Notice

DESCRIPTION

Anthropomorphic Figure, Punuk or Thule
Circa 1000 - 1200 AD

Fossilized walrus (*Odobenus rosmarus*) ivory, pyrite

Height: 4 in (10.3 cm)

PROVENANCE

George Everett Shaw, Aspen
Harry Klamer, Toronto, acquired from the above
Jeffrey R. Myers, New York, acquired from the above
Elliot and Amy Lawrence, New York, acquired from the above on July 25, 1997
Sotheby's, New York, *The Amy and Elliot Lawrence Collection*, May 24, 2022, lot 21
Private Collection, acquired at the above auction (sale cancelled)

EXPOSITION

Princeton University Art Museum, *Gifts from the Ancestors: Ancient Ivories of Bering Strait*, October 3, 2009 – January 10, 2010

BIBLIOGRAPHIE

George Everett Shaw, *Art of the Ancestors: Antique North American Indian Art*, Aspen, 2004, p. 85
William W. Fitzhugh, Julie Hollowell, and Aron L. Crowell, eds, *Gifts from the Ancestors: Ancient Ivories of Bering Strait*, Princeton, 2009, p. 233, fig. 8, and p. 306, cat. no. 137

NOTE DE CATALOGUE

This extraordinary figure radiates an aura of power and physicality. Carved in a naturalistic manner by an artist of exceptional talent, the figure appears positively alive; seemingly captured mid-dance, we sense the latent possibility of what his next move might be. His head is cocked to one side, and his mouth is open as if he is singing or incanting in a shamanistic ritual. The thick, powerful neck seems to be tensed and the rounded cheeks filled with the breath of life. The hands are clasped to the chest, their rounded forms echoing the shape of the cheeks and the powerful deltoid muscles. The arms have been carefully cut or chiseled to leave negative space between them and the full and fleshy torso. This virtuoso touch, which is not visible from all angles, gives depth to the composition and adds to the sculpture's palpable dynamism and vitality. The thickset legs are flexed, and one foot is placed slightly further forward than the other. The knees and ankle joints are indicated in another naturalistic touch, while the slightly arched soles of the feet are subtly modelled.

A single inlay remains in one eye, while other hollow spaces surely held similar inlays; as well as the other eye, there were two inlays below the mouth (presumably intended to represent a labret) and others to the chest and the navel. The figure may once have had ear ornaments, too, for the center of each ear is pierced.

An extraordinary work of art that stands on its own singular merits, this figure does bear comparison with a figure found at Ekven on the coast of the Bering Strait. That figure represents a pregnant woman with a bulging abdomen and a proportional realism that recalls certain aspects of the present sculpture. Now in the collection of the State Museum of Oriental Art, Moscow (inv. no. 102 DR-IV), the female figure was found in one of the Old Bering Sea burials of Ekven, and is therefore of an earlier date than the present sculpture; the Ekven figure is said to belong to a tradition "encompassing aspects of [Old Bering Sea II] and the later [Old Bering Sea III] period" (Bronshtein and Dneprovsky, "Ancient Eskimo Art of Ekven" in Carpenter and Mooney, eds, *Upside Down: Arctic Realities*, Houston, 2011, p. 126; the figure is illustrated on p. 141, fig. 6).

The purpose of this extraordinary object remains elusive. Like the Okvik figures the role of a sculpture such as this was probably complex and protean. Perhaps it was a charm, used to ensure success in some endeavour, or to transmit knowledge, or perhaps it was an aide in some shamanic practice, just as certain Okvik figures may have acted as a channel to the invisible world of the spirits. Perhaps, too, the contemplation of this figure provided its original owner with the same pleasure it gives us now, and invoked a similar sense of wonder.

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https://www.sothebys.comanthropomorphic-figure-punuk-or-thule

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

The Collection of Adele and Enrico Donati

24

Inupiaq Pipe, Bering Sea Region, Alaska, United States of America

Estimation: 10,000 - 15,000 USD

Restricted Species

DESCRIPTION

The Collection of Adele and Enrico Donati

Inupiaq Pipe, Bering Sea Region, Alaska, United States of America

Walrus (*Odobenus rosmarus*) ivory, pigment

Length: 12 in (30.5 cm)

Inscribed in black ink with the Heye Foundation inventory number: "6-2451"

PROVENANCE

Museum for the American Indian, the Heye Foundation, New York (inv. no. 6-2451)
Julius Carlebach, New York, acquired from the above
Acquired by the present owner by the 1950s, presumably from the above

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https://www.sothebys.cominupiaq-pipe-bering-sea-region-alaska-united

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from a Private Collection, New York

25

Unangan (Aleut) Hunting Hat, Unangam Tanangin (Aleutian Islands), Alaska, United States of America

Estimation: 20,000 - 30,000 USD

Restricted Species

DESCRIPTION

Property from a Private Collection, New York

Unangan (Aleut) Hunting Hat, Unangam Tanangin (Aleutian Islands), Alaska, United States of America

Wood, walrus (*Odobenus rosmarus*) ivory and vibrissae, pigments, glass beads, fibre

Height: 9 in (22.9 cm); Length (without walrus vibrissae): 13 ⅞ in (35.2 cm)

PROVENANCE

Charles Spooner Taber, Captain of the whaling ship *Shylock*, presumably acquired during a voyage to the Aleutian Islands
Helen Burt Campbell, Cuba, New York, by descent from the above
Sold at the auction of the estate of the above in 1993
Subsequently acquired by the present owner

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https://www.sothebys.comunangan-aleut-hunting-hat-unangam-tanangin

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from a Private Collection, New York

26

Plaque Figure, Makira (San Cristobal Island), Solomon Islands

Estimation: 5,000 - 7,000 USD

Restricted Species

DESCRIPTION

Property from a Private Collection, New York

Plaque Figure, Makira (San Cristobal Island), Solomon Islands

Hawksbill sea turtle (*Eretmochelys imbricata*) shell

Height: 8 ½ in (21.7 cm)

The reverse of the mask with a printed paper label: “MATHIAS KOMOR [/] WORKS OF ART [/] NEW YORK”, inscribed in black ink: "I. 209 [/] S. Cristobal"

PROVENANCE

Mathias Komor, New York (inv. no. I 209)
Acquired from the above by the present owner by the early 1980s

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https://www.sothebys.complaque-figure-makira-san-cristobal-island-solomon

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from a Private Collection

27

Mask for Malagan, New Ireland, Bismarck Archipelago, Papua New Guinea

Estimation: 6,000 - 9,000 USD

DESCRIPTION

Mask for Malagan, New Ireland, Bismarck Archipelago, Papua New Guinea

Wood (*Alstonia scholaris*), fibre, barkcloth, cloth, pigments, turban snail (*Turbo petholatus*) operculum

Height: 16 in (40.6 cm); Depth: 14 ½ in (36.8 cm)

PROVENANCE

John J. Klejman, New York
James Johnson Sweeney, New York, presumably acquired from the above
Sotheby's, New York, November 18, 1986, lot 25, consigned by the estate of the above
Paul Peralta Ramos, New York and Taos, New Mexico, acquired at the above auction
Sotheby's, New York, November 11, 2004, lot 16, consigned by the estate of the above
Acquired by the present owner at the above auction

Pour consulter notre catalogue numérique complet, y compris les vidéos et les diaporamas, veuillez visiter notre site web.

https://www.sothebys.commask-for-malagan-new-ireland-bismarck-archipelago

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

The Collection of Adele and Enrico Donati

28

Ancestor Figure, Ramu River or Lower Sepik River, Papua New Guinea

Estimation: 100,000 - 150,000 USD

○ Guaranteed Property

DESCRIPTION

The Collection of Adele and Enrico Donati

Ancestor Figure, Ramu River or Lower Sepik River, Papua New Guinea

Wood, natural ochre pigment, woven fiber, glass trade beads

Height: 15 ¼ in (38.7 cm)

On a lacquered oak base bearing the stamp of the Japanese *ébéniste* Kichizô Inagaki

The base with an old red-bordered paper label, inscribed in black ink with the inventory number: “BNYC 41”

PROVENANCE

Presumably on the Paris art market in the 1920s or 1930s (based on the wood base by Kichizô Inagaki)
Acquired by the present owner by the 1940s

Pour consulter notre catalogue numérique complet, y compris les vidéos et les diaporamas, veuillez visiter notre site web.

https://www.sothebys.comancestor-figure-ramu-river-or-lower-sepik-river

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

The Collection of Adele and Enrico Donati

29

Iatmul Hook Figure, Middle Sepik River, Papua New Guinea

Estimation: 40,000 - 60,000 USD

○ Guaranteed Property

DESCRIPTION

The Collection of Adele and Enrico Donati

Hook Figure, Lower Sepik River, Papua New Guinea

Wood, ochre, and other natural pigments

Height: 34 ¾ in (88.3 cm)

With an oak base attributable to the Japanese *ébéniste* Kichizô Inagaki

The base with an old red-bordered paper label (pasted on top of another old label), inscribed in black ink with the inventory number: “BNYC 63”

PROVENANCE

Presumably on the Paris art market in the 1920s or 1930s (based on the wood base attributable to Kichizô Inagaki)
Acquired by the present owner by the 1950s

Pour consulter notre catalogue numérique complet, y compris les vidéos et les diaporamas, veuillez visiter notre site web.

https://www.sothebys.comiatmul-hook-figure-middle-sepik-river-papua-new

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

The Collection of Adele and Enrico Donati

30

Spirit Board, Purari Delta, Gulf of Papua, Papua New Guinea

Estimation: 10,000 - 15,000 USD

○ Guaranteed Property

DESCRIPTION

The Collection of Adele and Enrico Donati

Spirit Board, Purari Delta, Gulf of Papua, Papua New Guinea

Wood, natural pigments

Length: 35 ¼ in (89.5 cm)

The reverse with the fragmentary remains of an old, blue-bordered, paper label bearing a largely effaced and illegible inscription in black ink: “New [G]uinea. S[...] [/] [?]wed [/] [?]na[?] Ja[...]”

PROVENANCE

Acquired by the present owner by the 1950s

Pour consulter notre catalogue numérique complet, y compris les vidéos et les diaporamas, veuillez visiter notre site web.

https://www.sothebys.comspirit-board-purari-delta-gulf-of-papua-papua-new

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

The Collection of Adele and Enrico Donati

31

Spirit Board, Gulf of Papua, Papua New Guinea

Estimation: 3,000 - 5,000 USD

○ Guaranteed Property

DESCRIPTION

The Collection of Adele and Enrico Donati

Spirit Board, Gulf of Papua, Papua New Guinea

Wood, natural pigments

Length: 45 ¾ in (116.2 cm)

PROVENANCE

Acquired by the present owner by the 1950s

Pour consulter notre catalogue numérique complet, y compris les vidéos et les diaporamas, veuillez visiter notre site web.

https://www.sothebys.comspirit-board-gulf-of-papua-papua-new-guinea

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

The Matthew and Carolyn Bucksbaum Collection

32

Mask, Pentecost Island, Vanuatu

Estimation: 40,000 - 60,000 USD

DESCRIPTION

The Matthew and Carolyn Bucksbaum Collection

Mask, Pentecost Island, Vanuatu

Wood, encrusted patina with remnants of original blue, orange, and white pigments

Height: 17 ½ in (44.5 cm)

PROVENANCE

Pace Primitive, New York (inv. no. 54-0974)
Acquired from the above by the present owner on November 5, 1996

NOTE DE CATALOGUE

Tsubwan face masks are among the rarest of all Oceanic artworks, and this previously unpublished example is a significant addition to the corpus. As noted by Philippe Peltier,[1] these masks come from the north of the archipelago of Vanuatu, from the north of the island of Ambrym, the south of Pentecost Island and, in certain very rare cases, the east coast of Malakula and the islands of Vao and Rano that lie off its northeastern coast. Like the present example, many of these masks seem to be of great age.

Aesthetically, this *tsubwan* invokes a ghostly persona of great solemnity. The face is composed of elegantly rounded, abstract, forms; the heavy, protruding, forehead is bisected by a slight ridge, and the brow arches over narrow openings for the wearer's eyes, with those of the ancestral figure depicted by the mask appearing squinted. Unusual, bulbous, teardrop shapes tilt downwards on either side of the nose, perhaps representing cheekbones. Huge nostrils transverse the large arching nose, above a slight and enigmatic smile. A pointed chin projects above a tapered tenon, which the dancer would grip with the mask in front of his face.

The overall shape of the mask is narrow, organic, and without any hard edge or straight line; a stern but ethereal spirit from another world. *Tsubwan* masks were danced in rituals related to the yam harvest, representing ancestral figures emerging to frighten young initiates. As Peltier notes, "Dances related to the harvesting of yams were abandoned from the late nineteenth or early twentieth century as a consequence of the people's conversion to Christianity. Devoid of the purpose for which they were made, the masks were sold to European settlers and travelers. The rapidity which with the traditional were abandoned *en masse* means that the small number of known masks are unquestionably old."[2]

The present mask shows a few characteristics of the masks identified as originating in Vao, but within the restricted corpus of recorded *tsubwan* masks, it unquestionably is most closely related to the example

from Pentecost Island once owned by Helena Rubinstein and first sold in these rooms in the legendary auction of her collection of African and Oceanic art on April 29, 1966, lot 258. That mask, acquired at the Rubinstein auction by Harry A. Franklin of Beverly Hills, was sold again in these rooms, over fifty years later, as part of the sale of the Harry A. Franklin Collection of Pacific Art on May 13, 2019, lot 33. It is now in the collection of the Yale Peabody Museum at Yale University, New Haven, Connecticut. For a regional classification of these masks see Kirk Huffman's article "Masques, coiffures et chapeaux rituels du nord du Vanuatu", in Joël Bonnemaison ed., *Vanuatu, Océanie. Arts des îles de cendre et de corail*, Paris, 1996, pp. 24-25.

[1] Philippe Peltier, "The Rubinstein Vanuatu Mask", in Sotheby's, ed., *Pacific Art from the Collection of Harry A. Franklin*, May 13, 2019, lot 33

[2] *Ibid.*

Pour consulter notre catalogue numérique complet, y compris les vidéos et les diaporamas, veuillez visiter notre site web.

https://www.sothebys.commask-pentecost-island-vanuatu

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

The Collection of Adele and Enrico Donati

33

Marionette, Malakula, Vanuatu

Estimation: 3,000 - 5,000 USD

DESCRIPTION

The Collection of Adele and Enrico Donati

Marionette, Malakula, Vanuatu

Organic materials, including vegetable fibres and paste and spiderwebs, wood, natural pigments, pig (*S. scrofa vittatus x S. celebensis*) tusk

Height: 32 in (81.3 cm)

PROVENANCE

Acquired by the present owner by the 1950s

Pour consulter notre catalogue numérique complet, y compris les vidéos et les diaporamas, veuillez visiter notre site web.

https://www.sothebys.commarionette-malakula-vanuatu

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from a Scottish Private Collection

34

Māori Short Club, New Zealand Aotearoa

Estimation: 3,000 - 5,000 USD

DESCRIPTION

Property from a Scottish Private Collection

Māori Short Club, New Zealand Aotearoa

Greywacke

Length: 12 ⅞ in (32.7 cm)

PROVENANCE

Acquired by the present owner at an English country auction some years ago

NOTE DE CATALOGUE

This short club is a *patu onewa*; in Māori *patu* is a general term for club, whilst *onewa* refers to the greywacke or basalt from which the club is made. All varieties of *patu* are designed to deliver a one-handed jabbing stroke aimed at the lower edge of the ribs, the lower jaw, or the temple, the blow being struck with the distal end of the club.

Pour consulter notre catalogue numérique complet, y compris les vidéos et les diaporamas, veuillez visiter notre site web.

https://www.sothebys.commaori-short-club-new-zealand-aotearoa

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from a Scottish Private Collection

35

Pounder, Maupiti, Society Islands

Estimation: 3,000 - 5,000 USD

DESCRIPTION

Property from a Scottish Private Collection

Pounder, Maupiti, Society Islands

Volcanic stone

Height: 6 ⅜ in (16.3 cm)

PROVENANCE

Leo and Lillian Fortess, Honolulu (inv. no. 1781)
David Letham, Edinburgh
Acquired from the above by the present owner

Pour consulter notre catalogue numérique complet, y compris les vidéos et les diaporamas, veuillez visiter notre site web.

https://www.sothebys.compounder-maupiti-society-islands

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

The Collection of Adele and Enrico Donati

36

Barkcloth Panel or Wrapper, Fiji

Estimation: 1,000 - 1,500 USD

GP New York Gantry Point Warehouse

DESCRIPTION

The Collection of Adele and Enrico Donati

Barkcloth Panel or Wrapper, Fiji

Paper mulberry *(Broussonetia papyrifera*) inner bark, natural pigments

PROVENANCE

Acquired by the present owner by the 1950s

Pour consulter notre catalogue numérique complet, y compris les vidéos et les diaporamas, veuillez visiter notre site web.

https://www.sothebys.combarkcloth-panel-or-wrapper-fiji

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from a Private Collection

37

Beaked Battle Hammer Club, Fiji

Estimation: 2,000 - 3,000 USD

DESCRIPTION

Property from a Private Collection

Beaked Battle Hammer Club, Fiji

Wood

Height: 33¾ in (85.7 cm)

PROVENANCE

Acquired by the present owner at an auction in New York in the late 1980s

Pour consulter notre catalogue numérique complet, y compris les vidéos et les diaporamas, veuillez visiter notre site web.

https://www.sothebys.combeaked-battle-hammer-club-fiji

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from a Private Collection

38

Mask, Java, Indonesia

Estimation: 3,000 - 5,000 USD

DESCRIPTION

Property from a Private Collection

Mask, Java, Indonesia

Wood, Javanese thin-tailed sheep (*Ovis aries*) hair on hide, pigments, cane

Length: 15 ½ in (39.4 cm)

PROVENANCE

Dean Witter, Jr., Naples, Florida, acquired *in situ* in the 1960s
Thence by descent to the present owner

Pour consulter notre catalogue numérique complet, y compris les vidéos et les diaporamas, veuillez visiter notre site web.

https://www.sothebys.commask-java-indonesia

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from the Estate of Paul A. Cohen, Massachusetts

39

Dayak Ancestor Figure, West Kalimantan, Indonesia

Estimation: 8,000 - 12,000 USD

DESCRIPTION

Property from the Estate of Paul A. Cohen, Massachusetts

Dayak Ancestor Figure, West Kalimantan, Indonesia

Wood (presumably jackfruit), weathered patina with traces of natural pigments

44 ¾ in (113.4 cm)

PROVENANCE

Emile Deletaille, Brussels, presumably acquired *in situ*
Spencer Throckmorton, Fine Arts of Ancient Lands, New York (inv. no. 09109), acquired from the above
Paul A. Cohen, Belmont, Massachusetts, acquired from the above on February 14, 1994
Thence by descent to the present owners

Pour consulter notre catalogue numérique complet, y compris les vidéos et les diaporamas, veuillez visiter notre site web.

https://www.sothebys.comdayak-ancestor-figure-west-kalimantan-indonesia

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from a Private Collection

40

Mask, Himachal Pradesh, Northern India

Estimation: 3,000 - 5,000 USD

DESCRIPTION

Property from a Private Collection

Mask, Himachal Pradesh, Northern India

Wood, pigments, iron staples

Height: 12 ⅞ in (32.7 cm)

PROVENANCE

Dean Witter, Jr., Naples, Florida, acquired *in situ* in the 1960s
Thence by descent to the present owner

Pour consulter notre catalogue numérique complet, y compris les vidéos et les diaporamas, veuillez visiter notre site web.

https://www.sothebys.commask-himachal-pradesh-northern-india

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from an American Private Collection

41

Sakalava or Antandroy Post Figure, Madagascar

Estimation: 10,000 - 15,000 USD

DESCRIPTION

Property from an American Private Collection

Sakalava or Antandroy Ancestor Figure, Madagascar

Wood

Height: 47 ¾ in (121.3 cm)

PROVENANCE

Mary McFadden, New York, collected *in situ* in 1969
Sotheby Parke Bernet, New York, March 24, 1979, lot 191, consigned by the above
Pace Primitive and Ancient Art, New York, acquired at the above auction
Acquired by the present owner from the above on May 2, 1979

Pour consulter notre catalogue numérique complet, y compris les vidéos et les diaporamas, veuillez visiter notre site web.

https://www.sothebys.comsakalava-or-antandroy-post-figure-madagascar

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from a Private Collection

42

Arsi Shield, Sidama, Ethiopia

Estimation: 3,000 - 5,000 USD

Restricted Species

DESCRIPTION

Property from a Private Collection

Arsi Shield, Sidama, Ethiopia

Hippopotamus (*Hippopotamus amphibius*) hide

Diameter: 27 ½ in (69.9 cm)

PROVENANCE

Allan Stone, New York
Sotheby's, New York, *The Collection of Allan Stone: African, Oceanic and Indonesian Art. Volume One*, November 15, 2013, lot 148
Acquired by the present owner at the above auction

Pour consulter notre catalogue numérique complet, y compris les vidéos et les diaporamas, veuillez visiter notre site web.

https://www.sothebys.comarsi-shield-sidama-ethiopia

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from a Private Collection, New York

43

Tutsi (Mutudzi) or Twa Vessel, Rwanda or Burundi

Estimation: 3,000 - 5,000 USD

DESCRIPTION

Property from a Private Collection, New York

Tutsi (Mutudzi) or Twa Vessel, Rwanda or Burundi

Low-fired terracotta, natural pigments

Height: 18 ⅞ in (47.9 cm)

PROVENANCE

Acquired by the present owner in the 1990s

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https://www.sothebys.comtutsi-mutudzi-or-twa-vessel-rwanda-or-burundi

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from a Private Collection

44

Mbole Mask, Democratic Republic of the Congo

Estimation: 60,000 - 90,000 USD

⊖ Import Tariff

DESCRIPTION

Property from a Private Collection

Mbole Mask, Democratic Republic of the Congo

Wood, pigments, fiber

Height: 18 ⅞ in (48 cm)

PROVENANCE

Pierre Dartevelle, Brussels, acquired *in situ* with the assistance of Riziki, circa 1970
Philippe Guimiot, Brussels, acquired from the above
Daniel and Marian Malcolm, Tenafly, New Jersey, acquired from the above on December 21, 1984
Sotheby's, Paris, *Malcolm. Volume Two. Arts d'Afrique de la collection Daniel et Marian Malcolm*, June 22, 2016, lot 7
Acquired at the above auction by the present owner

BIBLIOGRAPHIE

Philippe Guimiot, advertisement, *African Arts*, Vol. 18, No. 3, May, 1985, inside front cover
François Neyt, *Fleuve Congo. Arts d'Afrique centrale*, Paris, 2010, p. 81, fig. 38
Heinrich Schweizer, *Visions of Grace: 100 Masterpieces from the Collection of Daniel and Marian Malcolm*, Milan, 2014, pp. 244-245, cat. no. 98

Pour consulter notre catalogue numérique complet, y compris les vidéos et les diaporamas, veuillez visiter notre site web.

https://www.sothebys.commbole-mask-democratic-republic-of-the-congo

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from an American Private Collection

45

Bembe Mask, Democratic Republic of the Congo

Estimation: 5,000 - 7,000 USD

DESCRIPTION

Property from an American Private Collection

Bembe Mask, Democratic Republic of the Congo

Wood, encrusted kaolin, traces of ochre pigment

Height: 12 in (30.5 cm)

The reverse of the mask with a printed paper label: “MATHIAS KOMOR [/] WORKS OF ART [/] NEW YORK”, inscribed in black ink: "D 415 [/] Warega"

PROVENANCE

Mathias Komor, New York (inv. no. D 415)
Acquired by the present owner from the above on April 9, 1970

NOTE DE CATALOGUE

Although acquired in 1970 from Mathias Komor as “Warega”, or Lega, we believe the origin of this old mask probably lies with their neighbours, the Bembe. The Bembe have several Lega-derived traditions, amongst which is the *bwami* association, which exists in a more attenuated form amongst the Bembe, for whom it is a strictly male preserve. As with the Lega, the Bembe use masks in the context of a man’s initiation into the various grades of *bwami*. A mask of similar form, also identified as Bembe, is published in Christopher D. Roy (Carl Haenlein, ed.), *Kilengi: Afrikanische Kunst aus der Sammlung Bareiss*, Munich, 1998, p. 259, cat. no. 160 (illustrated), and p. 394, cat. no. 160 (discussed).

Pour consulter notre catalogue numérique complet, y compris les vidéos et les diaporamas, veuillez visiter notre site web.

https://www.sothebys.combembe-mask-democratic-republic-of-the-congo

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from an American Private Collection

46

Hemba Miniature Mask, Democratic Republic of the Congo

Estimation: 1,000 - 1,500 USD

DESCRIPTION

Property from an American Private Collection

Hemba Miniature Mask, Democratic Republic of the Congo

Wood, encrusted patina, iron

Height: 4 ¾ in (12.1 cm)

PROVENANCE

Leo and Karin van Oosterom, The Hague
Anuschka Menist, Haarlem
Ernst Anspach, New York, acquired from the above in May, 1987
Acquired by the present owner from the above on January 9, 1997

Pour consulter notre catalogue numérique complet, y compris les vidéos et les diaporamas, veuillez visiter notre site web.

https://www.sothebys.comhemba-miniature-mask-democratic-republic-of-the

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from the Schlumberger Collection

47

Pre-Bembe or Buyu Figure of an Ancestor, Democratic Republic of the Congo

Estimation: 250,000 - 350,000 USD

DESCRIPTION

Property from the Schlumberger Collection

Pre-Bembe or Buyu Figure of an Ancestor, Democratic Republic of the Congo

Wood, heavily encrusted patina with extensive remains of ritual oil

Height: 21 ⅝ in (55 cm)

PROVENANCE

Nicolas de Kun, Brussels, collected *in situ* in the 1950s
Probably John J. Klejman, New York, acquired from the above
Pierre Schlumberger, Houston, acquired in 1959, presumably from the above
Anne Schlumberger, Houston, acquired as a gift from the above in 1959
Thence by descent to the present owners

BIBLIOGRAPHIE

Nicolas De Kun, "L'Art Boyo", *Africa-Tervuren*, Vol. XXV, No. 2, 1979

Pour consulter notre catalogue numérique complet, y compris les vidéos et les diaporamas, veuillez visiter notre site web.

https://www.sothebys.compre-bembe-or-buyu-figure-of-an-ancestor-democratic

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Robert Mnuchin: Collector at Heart

48

Songye Mask, Democratic Republic of the Congo

Estimation: 50,000 - 70,000 USD

DESCRIPTION

Robert Mnuchin: Collector at Heart

Songye Mask, Democratic Republic of the Congo

Wood, kaolin and other natural pigments, fiber

Height: 13 in (33 cm)

PROVENANCE

Reportedly collected *in situ* and brought to Belgium in the 1930s
Camille Duyck, Brussels, reportedly acquired before 1940
Pierre Dartevelle, Brussels, presumably acquired from the heirs of the above
Marc Leo Felix, Brussels
Merton D. Simpson, New York (inv. no. 6769)
Sidney and Bernice Clyman, Scarsdale, New York, acquired from the above on December 8, 1993
Sotheby's, New York, *African Art from the Collection of Sidney and Bernice Clyman*, June 30, 2020, lot 21
Acquired at the above auction by the present owner

EXPOSITION

The Bruce Museum, Greenwich, Connecticut, *Three African Traditions: the Art of the Dogon, Fang and Songye*, January 31 - April 18, 1999
The Smith College Museum of Art, Northampton, Massachusetts, *Crosscurrents: Art of the Southeastern Congo*, September 30, 2011 - January 8, 2012

BIBLIOGRAPHIE

Allen Wardwell, *Three African Traditions: the Art of the Dogon, Fang and Songye*, Greenwich, Connecticut, 1999, p. 38, cat. no. 61
John Pemberton III, *Crosscurrents: Art of the Southeastern Congo*, Northampton, Massachusetts, 2011, p. 37, cat. no. 21

Pour consulter notre catalogue numérique complet, y compris les vidéos et les diaporamas, veuillez visiter notre site web.

https://www.sothebys.comsongye-mask-democratic-republic-of-the-congo

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

49

Songye Power Figure, Democratic Republic of the Congo

Estimation: 20,000 - 30,000 USD

DESCRIPTION

Songye Power Figure, Democratic Republic of the Congo

Wood, copper alloy, iron alloy, topi (*Damaliscus lunatus jimela*) horn, human tooth, ritual patina with remains of palm oil and organic material

Height: 27 ¾ in (70.5 cm)

PROVENANCE

Boris Kegel-Konietzko, Hamburg, acquired *in situ* in 1959
Private Collection, New York, acquired from the above in 1984
Acquired from the above by the present owner

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https://www.sothebys.comsongye-power-figure-democratic-republic-of-the

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Robert Mnuchin: Collector at Heart

50

Songye Power Figure, Democratic Republic of the Congo

Estimation: 3,000 - 5,000 USD

DESCRIPTION

Robert Mnuchin: Collector at Heart

Songye Power Figure, Democratic Republic of the Congo

Wood, iron, string, brass tack

Height: 7 ⅞ in (20 cm)

PROVENANCE

Jean-Pierre Hallet, Malibu
Craig De Lora, Clifton, New Jersey
Noble and Jean Endicott, New York, acquired from the above
Private Collection, acquired from the above
Sotheby's, New York, May 21, 2024, lot 10, consigned by the above
Acquired at the above auction by the present owner

Pour consulter notre catalogue numérique complet, y compris les vidéos et les diaporamas, veuillez visiter notre site web.

https://www.sothebys.comsongye-power-figure-democratic-republic-of-the-2

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Robert Mnuchin: Collector at Heart

51

Sapo Sapo or Luluwa Figure, Democratic Republic of the Congo

Estimation: 6,000 - 9,000 USD

DESCRIPTION

Robert Mnuchin: Collector at Heart

Sapo Sapo or Luluwa Figure, Democratic Republic of the Congo

Wood, ritual patina with remains of palm oil

Height: 17 in (43.2 cm)

PROVENANCE

Merton D. Simpson, New York (inv. no. 4702)
Acquired by the present owner by 1988, presumably from the above

BIBLIOGRAPHIE

"The Mnuchin Collection in New York", *Galeries*, June - July 1988, no. 88
Jonathan Santlofer, "Living with Art: Robert and Adriana Mnuchin", *Art News*, October 1992, vol. 91, no. 8, p. 73

Pour consulter notre catalogue numérique complet, y compris les vidéos et les diaporamas, veuillez visiter notre site web.

https://www.sothebys.comsapo-sapo-or-luluwa-figure-democratic-republic-of

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from an American Private Collection

52

Luluwa Figure, Democratic Republic of Congo

Estimation: 6,000 - 9,000 USD

DESCRIPTION

Property from an American Private Collection

Luluwa Figure, Democratic Republic of Congo

Wood, natural pigments

Height: 12 ⅛ in (30.8 cm)

PROVENANCE

Frans M. Olbrechts, Wezembeek-Oppem, Vlaams-Brabant
Hans Röthlingshöfer, Basel, acquired from the above in 1951
Robert T. Wall, San Francisco, acquired in 2002
Adrian Schlag, Brussels, acquired from the above by September 9, 2009
Jo de Buck, Brussels, acquired by January 21, 2011

BIBLIOGRAPHIE

Adrian Schlag, *Tribal Art Classics V*, Brussels, 2009, pp. 36-37

Pour consulter notre catalogue numérique complet, y compris les vidéos et les diaporamas, veuillez visiter notre site web.

https://www.sothebys.comluluwa-figure-democratic-republic-of-congo

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Robert Mnuchin: Collector at Heart

53

Luluwa Figure, Democratic Republic of Congo

Estimation: 10,000 - 15,000 USD

DESCRIPTION

Robert Mnuchin: Collector at Heart

Luluwa Figure, Democratic Republic of Congo

Wood

Height: 6 ⅝ in (16.8 cm)

PROVENANCE

Hélène and Philippe Leloup, New York
Acquired from the above by the present owner by June 1, 1988

BIBLIOGRAPHIE

"The Mnuchin Collection in New York", *Galeries*, June - July 1988, no. 88

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https://www.sothebys.comluluwa-figure-democratic-republic-of-congo-2

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from a Princely Collection

54

Wongo, Lele, or Kuba Anthropomorphic Vessel, Kuba Kingdom, Democratic Republic of the Congo

Estimation: 50,000 - 70,000 USD

⊖ Import Tariff

DESCRIPTION

Property from a Princely Collection

Wongo, Lele, or Kuba Anthropomorphic Vessel, Kuba Kingdom, Democratic Republic of the Congo

Wood, patina with remnants of camwood powder and palm oil

Height: 8 ½ in (21.5 cm)

The underside of the foot inscribed in black ink: "04065434", with a label inscribed: "I3 / 1593CI / 402", and with a French customs label from 1935

PROVENANCE

Charles Ratton, Paris (inv. no. V) acquired before April 12, 1929
Pierre Matisse, New York (inv. no. C. 436) acquired on consignment from the above before March 30, 1935
Frank Crowninshield, New York, acquired before January 4, 1936, presumably from the above, and with the assistance of John D. Graham, New York
Jacques Seligmann, New York, acquired on consignment from the above by January 4, 1936
Julius Carlebach, New York
Albert Gallatin, New York, acquired from the above, probably in the late 1940s
Oliver Cobb, Seattle, acquired by descent from the above
Sotheby's, Paris, June 12, 2012, lot 17, consigned by the above
Acquired at the above auction by the present owner

EXPOSITION

Chez Louis Carré, Villa Guibert, Paris, *Sculptures et objets. Afrique noire - Amérique ancienne - Mélanésie - Polynésie*, July 5 - 20, 1933
Pierre Matisse Gallery, New York, *African Sculptures from the Ratton Collection*, March 30 - April 20, 1935
Jacques Seligmann Gallery, New York, *Exhibition of Sculptures of Old African Civilizations*, January 4 - January 22, 1936
The Brooklyn Museum, New York, *African Negro Art from the Collection of Frank Crowninshield*, March 20 - April 25, 1937

BIBLIOGRAPHIE

Adolphe Basler, *L'Art chez les peuples primitifs*, Paris, 1929, n.p., pl. 46a (illustrated)
Pierre Matisse, ed., *African Sculptures from the Ratton Collection* [exhibition checklist], New York, 1935, n.p., probably cat. no. 31 (listed)
[Unsigned], "African Art Captures New York", *Vanity Fair*, Vol. 44, No. 4, June, 1935, p. 38 (illustrated)
John D. Graham, ed., *Exhibition of Sculptures of Old African Civilizations*, New York, 1936, p. 13, cat. no. 84 (listed)
Herbert J. Spinden, *African Negro Art from the Collection of Frank Crowninshield*, New York, 1937, n.p., cat. no. 43 (listed)
Warren M. Robbins and Nancy Ingram Nooter, *African Art in American Collections: Survey, 1989*, Washington, D.C., 1989, p. 431, cat. no. 1110 (illustrated)
Maureen Murphy, *De l'imaginaire au musée. Les arts d'Afrique à Paris et à New York (1931-2006)*, Dijon, 2009, p. 156, fig. 26 (archival photograph of the 1933 exhibition chez Louis Carré)
Philippe Dagen and Maureen Murphy, eds., *Charles Ratton. L'invention des arts « primitifs »*, Paris, 2013, p. 83, fig. 54 (archival photograph of the 1933 exhibition chez Louis Carré)

Pour consulter notre catalogue numérique complet, y compris les vidéos et les diaporamas, veuillez visiter notre site web.

https://www.sothebys.comwongo-lele-or-kuba-anthropomorphic-vessel-kuba

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from an American Private Collection

55

Pende Mask, Democratic Republic of the Congo

Estimation: 7,000 - 10,000 USD

DESCRIPTION

Property from an American Private Collection

Pende Mask, Democratic Republic of the Congo

Wood, natural pigments, fibres

Height (mask): 14 ½ in (36.8 cm); Height (with the fibre beard): 20 ½ in (52.1 cm)

The reverse of the mask with a printed paper label: "MATHIAS KOMOR [/] WORKS OF ART [/] NEW YORK", inscribed in black ink: "D 582 [/] Pende"

PROVENANCE

Mathias Komor, New York (inv. no. D 582)
Daniel and Marian Malcolm, Tenafly, New Jersey, acquired from the above on October 2, 1970
Acquired by the present owner from the above

BIBLIOGRAPHIE

Marc Leo Felix, ed., *White Gold, Black Hands: Ivory Sculpture in Congo, Vol. 2*, Brussels, 2011, p. 254, fig. 126 (illustrated), and p. 305 (listed)

Pour consulter notre catalogue numérique complet, y compris les vidéos et les diaporamas, veuillez visiter notre site web.

https://www.sothebys.compende-mask-democratic-republic-of-the-congo

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Robert Mnuchin: Collector at Heart

56

Pende Maternity Figure Roof Finial, Democratic Republic of the Congo

Estimation: 60,000 - 90,000 USD

DESCRIPTION

Robert Mnuchin: Collector at Heart

Pende Maternity Figure Roof Finial, Democratic Republic of the Congo
Attributed to the artist Kaseya Ntambwe (fl. 1940s)

Wood, remains of pigments

Height: 32 ¼ in (81.9 cm)

PROVENANCE

René and Odette Delenne, Brussels, acquired before October 31, 1970
Ben Heller, New York, acquired from the above
Sotheby's, New York, *The Ben Heller Collection*, December 1, 1983, lot 24, consigned by the above
Acquired at the above auction by the present owner

EXPOSITION

Kunsthaus, Zürich, *Die Kunst van Schwarz-Afrika*, October 31, 1970 - January 17, 1971
Société Générale de Banque, Brussels, *La maternité dans les arts premiers / Het Moederschap in de Primitive Kunsten*, May 13 - June 30, 1977
The Museum for African Art, New York, *Secrecy: African Art that Conceals and Reveals*, February 13 - August 22, 1993

BIBLIOGRAPHIE

Elsy Leuzinger, *Die Kunst von Schwarz-Afrika*, Zürich, 1970, p. 280, cat. no. T 5 (illustrated), and p. 402, cat. no. T 5 (listed); also published in English as *The Art of Black Africa*, New York, 1972, p. 296, cat. no. T 5 (illustrated and listed)
Elsy Leuzinger, *The Art of Black Africa*, New York, 1977, p. 175, cat. no. 175, and p. 183, cat. no. 175 (illustrated), and p. 249, cat. no. 175 (listed)
Roger Vokaer, ed., *La maternité dans les arts premiers / Het Moederschap in de Primitieve Kunsten*, Brussels, 1977, p. 73, cat. no. 68 (illustrated)
[Unsigned], "La maternité dans les arts premiers / Het Moederschap in de Primitieve Kunsten", *G-Magazine*, 1977, p. 3 (illustrated)
John McKesson, "La Vente Ben Heller", Arts d'Afrique Noire, No. 49, Spring, 1984, p. 50 (illustrated)
"The Mnuchin Collection in New York", *Galeries*, June - July, 1988, No. 88 (illustrated)
Mary H. Nooter, "Secrecy: African Art that Conceals and Reveals [Exhibition Preview]", *African Arts*, Vol. 26, No. 1, January, 1993, p. 64, fig. 14 (illustrated)
Mary H. Nooter, ed., *Secrecy: African Art that Conceals and Reveals*, New York, 1993, p. 174, cat. no. 40 (illustrated)

Pour consulter notre catalogue numérique complet, y compris les vidéos et les diaporamas, veuillez visiter notre site web.

https://www.sothebys.compende-maternity-figure-roof-finial-democratic

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Robert Mnuchin: Collector at Heart

57

Chokwe Mask, Angola

Estimation: 15,000 - 25,000 USD

DESCRIPTION

Robert Mnuchin: Collector at Heart

Chokwe Mask, Angola

Wood, fibre, ochre and natural pigments, glass beads, copper alloy

Height (mask): 8 ½ in (21.6 cm); Height (including fibre coiffure): 12 in (30.5 cm)

PROVENANCE

Emile Deletaille, Brussels
Merton D. Simpson, New York, presumably acquired from the above
Acquired from the above by the present owner by 1988

BIBLIOGRAPHIE

"The Mnuchin Collection in New York", *Galeries*, June - July 1988, no. 88
Christie's, Paris, *Splendors. Chefs d'œuvre d'Afrique, d'Amérique du nord et d'Océanie*, October 30, 2019, pp. 150-51, cat. no. 51

Pour consulter notre catalogue numérique complet, y compris les vidéos et les diaporamas, veuillez visiter notre site web.

https://www.sothebys.comchokwe-mask-angola

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from an American Private Collection

58

Lwena Mask, Angola

Estimation: 10,000 - 15,000 USD

DESCRIPTION

Property from an American Private Collection

Lwena Mask, Angola

Wood, pigments

Height: 10 ¾ in (27.3 cm)

PROVENANCE

Jacques Deprince, Brussels
Jacques Hautelet, La Jolla, California, acquired from the above in 1983
Joel Cooner, Dallas
Acquired from the above by the present owner on August 25, 1996

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https://www.sothebys.com/lwena-mask-angola

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from an American Private Collection

59

Holo or Yaka Sceptre, Democratic Republic of the Congo

Estimation: 10,000 - 15,000 USD

DESCRIPTION

Property from an American Private Collection

Holo or Yaka Sceptre, Democratic Republic of the Congo

Wood, iron sheeting, iron staples, brass tacks, cloth

Height: 15 ½ in (39.4 cm)

PROVENANCE

Alan Brandt, New York
Acquired by the present owner from the above on March 23, 1988

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https://www.sothebys.comholo-or-yaka-sceptre-democratic-republic-of-the

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from an American Private Collection

60

Yaka Power Figure with Janiform Head, Democratic Republic of the Congo

Estimation: 7,000 - 10,000 USD

Restricted Species

DESCRIPTION

Property from an American Private Collection

Yaka Power Figure with Janiform Head, Democratic Republic of the Congo

Wood, cloth, fiber, domestic goat (*Capra hircus*) horn, duiker (*Cephalophus silvicultor)* horn

Height: 13 ⅝ in (34.6 cm)

PROVENANCE

Lucien van de Velde, Antwerp
Alan Brandt, New York, presumably acquired from the above
Acquired by the present owner from the above on May 26, 2001

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https://www.sothebys.comyaka-power-figure-with-janiform-head-democratic

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from an American Private Collection

61

Yaka Power Figure, Democratic Republic of the Congo

Estimation: 15,000 - 25,000 USD

DESCRIPTION

Property from an American Private Collection

Yaka Power Figure, Democratic Republic of the Congo

Wood, organic materials

Height: 11 ¾ in (29.9 cm)

PROVENANCE

Alain Dufour, Galerie Afrique, Saint-Maur-des-Fossés and Ramatuelle, acquired by the spring of 1990
Guillaume Vranken Hoet, Dilbeek, Vlaams-Brabant
Daniel and Marian Malcolm, Tenafly, New Jersey, acquired from the above by February 7, 1997
Acquired from the above by the present owner

EXPOSITION

The Museum for African Art, New York, *To Cure and Protect: Sickness and Health in African Art*, February 7 - August 31, 1997; additional venue: the National Museum of Health and Medicine, Washington, D.C., February 18 - August 23, 1999

BIBLIOGRAPHIE

Alain Dufour, Galerie Afrique, advertisement, Arts d'Afrique Noire, No. 73, Spring, 1990, p. 5
Frank Herreman, *To Cure and Protect: Sickness and Health in African Art*, New York, 1999, p. 40, cat. no. 66

Pour consulter notre catalogue numérique complet, y compris les vidéos et les diaporamas, veuillez visiter notre site web.

https://www.sothebys.comyaka-power-figure-democratic-republic-of-the-congo

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from an American Private Collection

62

Suku Mask, Democratic Republic of the Congo

Estimation: 5,000 - 7,000 USD

DESCRIPTION

Property from an American Private Collection

Suku Mask, Democratic Republic of the Congo

Wood, pigments, fibers

Height (mask): 12 in (30.5 cm)
Height (with fiber collar): 14 in (35.6 cm)

The reverse of the mask with a printed paper label: “MATHIAS KOMOR [/] WORKS OF ART [/] NEW YORK”, inscribed in black ink: "F 222"

PROVENANCE

Mathias Komor, New York (inv. no. F 222)
Daniel and Marian Malcolm, Tenafly, New Jersey, acquired from the above on November 12, 1976
Acquired from the above by the present owner

EXPOSITION

The Museum for African Art, New York, *Facing the Mask*, September 19, 2002 - March 2, 2003

BIBLIOGRAPHIE

Frank Herreman, *Facing the Mask*, New York, 2002, p. 21, cat. no. 9

Pour consulter notre catalogue numérique complet, y compris les vidéos et les diaporamas, veuillez visiter notre site web.

https://www.sothebys.comsuku-mask-democratic-republic-of-the-congo

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from an American Private Collection

63

Kongo-Vili Figural Mortar, Democratic Republic of the Congo

Estimation: 5,000 - 7,000 USD

DESCRIPTION

Property from an American Private Collection

Kongo-Vili Figural Mortar, Democratic Republic of the Congo

Wood, brass upholstery tacks, brass sheet

Height: 10 ⅜ in (26.4 cm)

PROVENANCE

Hubert Goldet, Paris, reportedly acquired in the 1970s
Alan Brandt, New York
Acquired from the above by the present owner on April 17, 1992

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https://www.sothebys.comkongo-vili-figural-mortar-democratic-republic-of

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Robert Mnuchin: Collector at Heart

64

Kongo-Yombe Seated Figure, Democratic Republic of the Congo

Estimation: 15,000 - 25,000 USD

DESCRIPTION

Robert Mnuchin: Collector at Heart

Kongo-Yombe Seated Figure, Democratic Republic of the Congo

Wood, glass

Height: 8 ⅞ in (22.5 cm)

PROVENANCE

Merton D. Simpson, New York
Acquired from the above by the present owner by June 1, 1988

BIBLIOGRAPHIE

"The Mnuchin Collection in New York", *Galeries*, June - July 1988, no. 88

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https://www.sothebys.comkongo-yombe-seated-figure-democratic-republic-of

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from an American Private Collection

65

Kota-Obamba Reliquary Guardian Figure, Gabon

Estimation: 25,000 - 35,000 USD

DESCRIPTION

Property from an American Private Collection

Kota-Obamba Reliquary Guardian Figure, Gabon

Height: 23 ¼ in (59.1 cm)

Wood, brass, copper

PROVENANCE

Reportedly collected *in situ* between 1905-1907 by Arnaud Dinan
François Kerbouc'h, Ergué-Gabéric, Finistère, Brittany, acquired in 1967
Alain de Monbrison, Paris, acquired from the above by November 24, 1993
Private Collection
Lance and Roberta Entwistle, London
Acquired from the above by the present owner on September 20, 2004

EXPOSITION

Galerie Alain de Monbrison, Paris, *Collection Kerbouc'h*, November 24, 1993 - January 4, 1994

BIBLIOGRAPHIE

Alain de Monbrison, *Collection Kerbouc'h*, Paris, 1993, p. 85

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https://www.sothebys.comkota-obamba-reliquary-guardian-figure-gabon

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Robert Mnuchin: Collector at Heart

66

Punu Mask, Gabon

Estimation: 50,000 - 70,000 USD

DESCRIPTION

Robert Mnuchin: Collector at Heart

Punu Mask, Gabon

Wood, kaolin and other natural pigments

Height: 11 ¾ in (29.9 cm)

PROVENANCE

Loed and Mia van Bussel, The Hague
Pace Primitive and Ancient Art, New York, presumably acquired from the above
Acquired by the present owner from the above by 1988

BIBLIOGRAPHIE

"The Mnuchin Collection in New York", *Galeries*, June - July 1988, No. 88
Jonathan Santlofer, "Living with Art: Robert and Adriana Mnuchin", *Art News*, October 1992, Vol. 91, No. 8, p. 73
Christie's, New York, *Art of Africa: Masterwork*s, May 14, 2019, pp. 34 and 36-39, cat. no. 6

Pour consulter notre catalogue numérique complet, y compris les vidéos et les diaporamas, veuillez visiter notre site web.

https://www.sothebys.compunu-mask-gabon

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

The Collection of Adele and Enrico Donati

67

Kota-Obamba Reliquary Guardian Figure, Gabon

Estimation: 20,000 - 30,000 USD

DESCRIPTION

The Collection of Adele and Enrico Donati

Kota-Obamba Reliquary Guardian Figure, Gabon

Brass, copper, wood

Height: 24 in (61 cm)

The reverse with the fragmentary remains of an old paper label, printed in black ink: "[COL]LECTION OF [name illegible] [/] [HOLLY?]WOOD C[ALIFORNIA?; some parts of letters legible] [/] NO.", which is inscribed in black ink: "A", "210", and "fo", and inscribed in pencil: "[?]450", and "235"

PROVENANCE

Acquired by the present owner by the 1950s

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https://www.sothebys.comkota-obamba-reliquary-guardian-figure-gabon-2

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Robert Mnuchin: Collector at Heart

68

Seated Figure, Middle Niger Civilization, Mali

Circa 12th - 14th Century

Estimation: 200,000 - 300,000 USD

DESCRIPTION

Robert Mnuchin: Collector at Heart

Seated Figure, Middle Niger Civilization, Mali
Circa 12th - 14th Century

Terracotta

Height: 20 ½ in (52.1 cm)

PROVENANCE

Alain de Monbrison, Paris
Philippe Guimiot, Brussels, acquired from the above by August 1, 1981
Sidney and Bernice Clyman, Scarsdale, New York, acquired from the above on January 26, 1982
Sotheby's, New York, *African Art from the Collection of Sidney and Bernice Clyman*, June 30, 2020, lot 10
Acquired at the above auction by the present owner

EXPOSITION

The Metropolitan Museum of Art, New York, *Sahel: Art and Empires on the Shores of the Sahara*, January 30 – March 12, 2020 and August 29 – October 26, 2020

BIBLIOGRAPHIE

Bernard de Grunne, *Djenné-Jeno: 1000 Years of Terracotta Statuary in Mali*, Brussels, 2014, n.p., pl. 168 (illustrated), and p. 385, cat. no. 168 (listed)
Alisa LaGamma, ed., *Sahel: Art and Empires on the Shores of the Sahara*, New York, 2020, p. 98, cat. no. 42 (illustrated), and p. 279, cat. no. 42 (listed)

NOTE DE CATALOGUE

In his chronology of the tradition of the Middle Niger Civilization Bernard de Grunne assigns this magnificent sculpture to what he terms the "Pre-Classical Period".[1] Sculptures of this period are remarkable for the naturalism with which the human body is rendered, the subtle modelling of limbs and musculature, and the quiet complexity of their postures, the expressive qualities of which seem, even now, resistant to precise interpretation.

Indeed, the six centuries or so that separate us from the makers of these sculptures have done little to clarify the circumstances of their creation. They exist in a zone of uncertainty, carrying with them traces of meanings that can only be imperfectly reconstructed. Drawing upon testimony gathered from Mande informants and upon the archaeological investigations of Roderick and Susan McIntosh, de Grunne advanced the hypothesis that these terracotta figures once served as effigies of divinities venerated by the inhabitants of the now-lost urban centres of the Inland Niger Delta, each figure distinguished by physical attributes that signaled the particular rites, obligations, or forms of devotion associated with the deity it represented.[2] Whether such conjectures bring us appreciably closer to the beliefs of those distant communities remains difficult to determine, yet they suggest the outlines of the religious landscape.
What emerges most clearly from the surviving works is their striking stylistic coherence, as though they had originated within a single workshop, or perhaps under the direction of a master sculptor whose manner was faithfully continued by his successors.[3] One is inclined to imagine commissions undertaken for private shrines, or for a sacred precinct dedicated to an ancestral figure whose history had passed into legend by the time these sculptures were fashioned.

[1] Bernard de Grunne, *Djenné-Jeno: 1000 Years of Terracotta Statuary in Mali*, Brussels, 2014, p. 237

[2] *Ibid.*, p. 44

[3] In his discussion of the seated figure from the Malcolm collection Heinrich Schweizer suggests that its similarities to the present figure are such that "they appear to be works by the same artist." (Heinrich Schweizer, *Visions of Grace*, Milan, 2014, p. 23).

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https://www.sothebys.comseated-figure-middle-niger-civilization-mali

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Robert Mnuchin: Collector at Heart

69

Head, Middle Niger Civilization, Mali

Circa 12th - 14th Century

Estimation: 8,000 - 12,000 USD

DESCRIPTION

Robert Mnuchin: Collector at Heart

Head, Middle Niger Civilization, Mali
Circa 12th - 14th Century

Terracotta

Height: 7 in (17.8 cm)

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https://www.sothebys.comhead-middle-niger-civilization-mali

PROVENANCE

Philippe Guimiot, Brussels
Acquired from the above by the present owner on May 23, 1983

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Robert Mnuchin: Collector at Heart

70

Kneeling Figure, Middle Niger Civilization, Mali

Circa 12th - 14th Century

Estimation: 200,000 - 300,000 USD

DESCRIPTION

Robert Mnuchin: Collector at Heart

Kneeling Figure, Middle Niger Civilization, Mali
Circa 12th - 14th Century

Wood, pigments, fibers

Height: 13 ⅜ in (34 cm)

PROVENANCE

Philippe Guimiot, Brussels, acquired by 1984
Merton D. Simpson, New York, presumably acquired from the above
Acquired from the above by the present owner

BIBLIOGRAPHIE

Philippe Guimiot, advertisement, *Arts d'Afrique Noire*, No. 51, Autumn, 1984, back cover
Marie-Louise Bastin, *Introduction aux arts d'Afrique Noire*, Arnouville, 1984, p. 49, fig. 31
Philippe Guimiot, advertisement, *Arts d'Afrique Noire*, No. 52, Winter, 1984, back cover
Bernard de Grunne, *Djenné-Jeno: 1000 Years of Terracotta Statuary in Mali,* Brussels, 2014, n.p., pl. 87 (illustrated), and p. 382, cat. no. 87 (listed)

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https://www.sothebys.comkneeling-figure-middle-niger-civilization-mali

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from an American Private Collection

71

Dogon Figural Post, Mali

Estimation: 4,000 - 6,000 USD

DESCRIPTION

Property from an American Private Collection

Dogon Figural Post, Mali

Wood

Height: 56 ¼ in (142.9 cm)

PROVENANCE

George and Gail Feher, New York, by 1978
John Giltsoff, Girona
Acquired from the above on April 18, 1996

BIBLIOGRAPHIE

Pascal Imperato 1978, p. 74

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https://www.sothebys.comdogon-figural-post-mali

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from an American Private Collection

72

Dogon Staff, Mali

Estimation: 4,000 - 6,000 USD

DESCRIPTION

Property from an American Private Collection

Dogon Staff, Mali

Wood, patina with traces of palm oil, iron staples

Height: 30 ½ in (77.5 cm)

PROVENANCE

Merton D. Simpson, New York
Acquired from the above by the present owner on December 5, 1986

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https://www.sothebys.comdogon-staff-mali

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from an American Private Collection

73

Dogon or Mossi Mask, Mali

Estimation: 10,000 - 15,000 USD

DESCRIPTION

Property from an American Private Collection

Dogon or Mossi Mask, Mali

Wood, natural pigments, resin, cotton fiber

Height: 54 ⅜ in (138.1 cm)

The interior of the mask with a circular paper label, printed in black ink: "MATHIAS KOMOR [/] WORKS OF ART [/] NEW YORK", and inscribed in black ink: "D 394 [/] Mossi-M-Kurumba"

PROVENANCE

Mathias Komor, New York (inv. no. D 394)
Daniel and Marian Malcolm, Tenafly, New Jersey, acquired from the above on February 26, 1970
Acquired from the above by the present owner

BIBLIOGRAPHIE

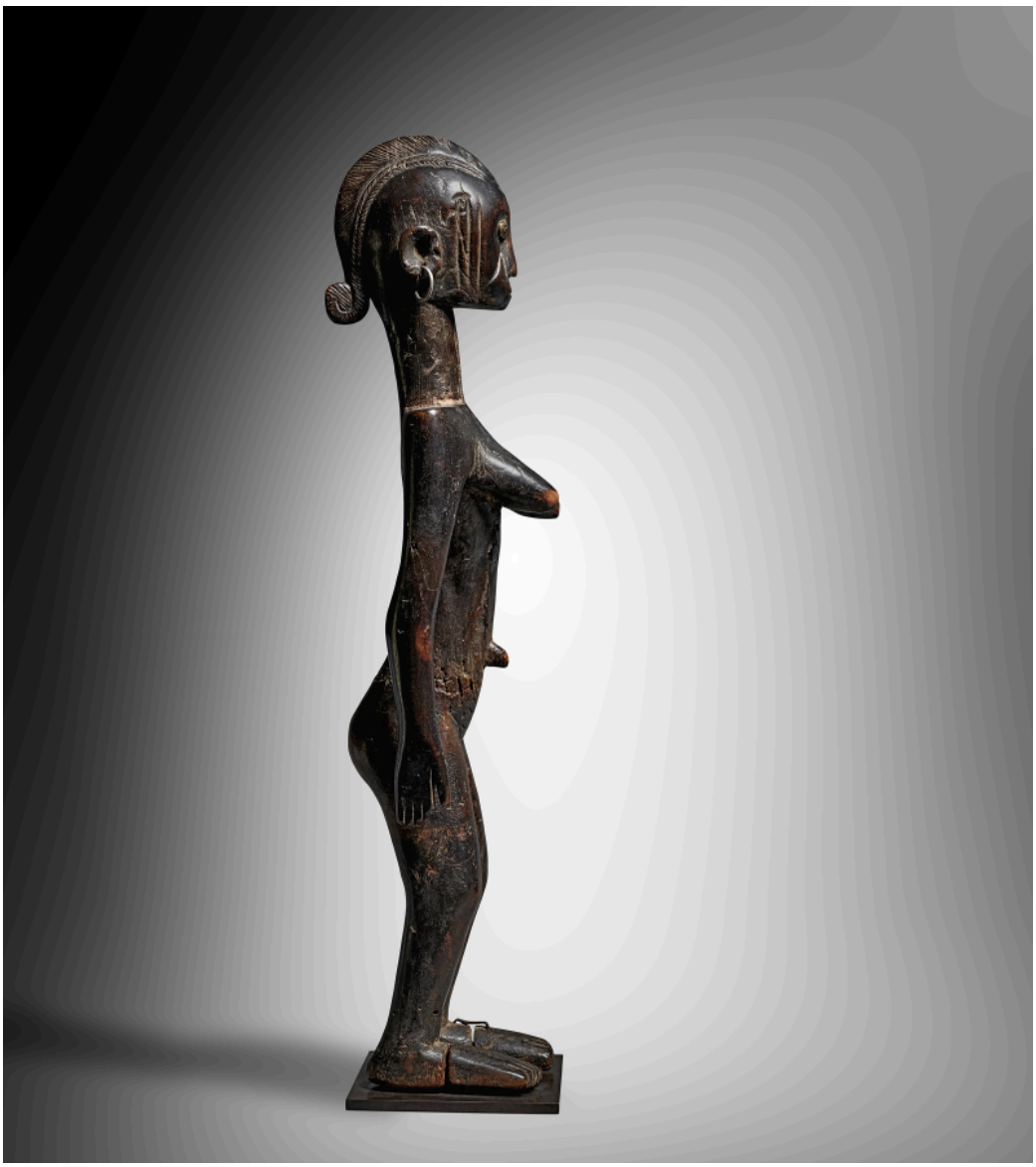
Christopher Roy, *Art of the Upper Volta Rivers*, Meudon, 1987, p. 135, cat. no. 105

Pour consulter notre catalogue numérique complet, y compris les vidéos et les diaporamas, veuillez visiter notre site web.

https://www.sothebys.comdogon-or-mossi-mask-mali

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST



Property from a Private Collection

74

Mossi Figure, Burkina Faso

Estimation: 30,000 - 50,000 USD

DESCRIPTION

Property from a Private Collection

Mossi Figure, Burkina Faso

Wood, ritual patina with traces of palm oil, brass tacks, tin ornament, iron staple

Height: 22 ⅛ in (56.2 cm)

PROVENANCE

Guy Loudmer, Hôtel Drouot, Paris, June 27, 1985, lot 209
Hélène Leloup, Paris, acquired at the above auction
Patrick Caput, Paris, acquired from the above
Alain de Monbrison, Paris, acquired from the above by September 15, 2000
Robert and Lillian Bohlen, Brighton, Michigan, acquired from the above circa September 15, 2000
Pace Primitive, New York (inv. no. 54-3324), acquired on consignment from the above by May 13, 2008
Private Collection
Sotheby's, Paris, December 14, 2011, lot 15, consigned by the above
Acquired at the above auction by the present owner

EXPOSITION

Christopher D. Roy, *Art of the Upper Volta Rivers*, Meudon, 1987, p. 10 and p. 161, cat. no. 128
Alain de Monbrison, *XX^{e} Biennale des antiquaires* [exhibition catalogue for the 20th edition of the Paris Biennale], Paris, 2000, n.p., cat. no. 13
Christa Clarke, ed., *African Art in the Barnes Foundation: The Triumph of L'Art nègre and the Harlem Renaissance*, New York and Philadelphia, 2015, p. 88, fig. 2

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https://www.sothebys.commossi-figure-burkina-faso

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from a Private Collection, New York

75

Lobi Lidded Vessel, Burkina Faso

Estimation: 5,000 - 7,000 USD

DESCRIPTION

Property from a Private Collection, New York

Lobi Lidded Vessel, Burkina Faso

Low-fired terracotta, natural pigments

Height (including lid): 19 ½ in (49.5 cm); Height (excluding lid): 16 ¼ in (41.3 cm)

PROVENANCE

Private Collection, Connecticut
Acquired from the above by the present owner

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https://www.sothebys.comlobi-lidded-vessel-burkina-faso

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

76

Bamana Mask, Mali

Estimation: 10,000 - 15,000 USD

DESCRIPTION

Bamana Mask, Mali

Wood, twine, ritual patina with palm oil libations and other organic materials

Height: 20 in (51 cm)

PROVENANCE

Ernst Ascher, Paris
James M. Silberman, Washington, D.C., acquired from the above in the 1950s
Christie's, Paris, June 16, 2009, lot 138, consigned by the family of the above
Bernard Dulon, Paris, acquired after the above auction
Private Collection, acquired from the above after June 16, 2009
Sotheby's, Paris, December 4, 2019, lot 64, consigned by the above
Olivier Castellano, Paris, acquired after the above sale
Acquired from the above by the present owner

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https://www.sothebys.combamana-mask-mali

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from an American Private Collection

77

Bamana or Maninka (Malinke) Figure, Mali

Estimation: 40,000 - 60,000 USD

DESCRIPTION

Property from an American Private Collection

Bamana or Maninka (Malinke) Figure, Mali

Wood, ritual patina with remains of palm oil and organic materials, cloth, beads, tin ornaments

Height: 22 ¾ in (57.8 cm)

PROVENANCE

Gaston de Havenon, New York, acquired by May 30, 1971
Sidney and Bernice Clyman, Scarsdale, New York, presumably acquired from the above
Merton D. Simpson, New York (inv. no. 4420), presumably acquired from the above
Michael Oliver, New York, acquired from the above
Acquired by the present owner from the above on November 14, 1984

EXPOSITION

The National Museum of African Art, Smithsonian Institution, Washington, D.C., *African Art: The de Havenon Collection*, May 30 - October 3, 1971

BIBLIOGRAPHIE

Warren M. Robbins, *African Art: The de Havenon Collection*, Washington, D.C., 1971, n.p., fig. 61

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https://www.sothebys.combamana-or-maninka-malinke-figure-mali

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from an American Private Collection

78

Senufo Mask, Côte d'Ivoire or Mali

Estimation: 12,000 - 18,000 USD

DESCRIPTION

Property from an American Private Collection

Senufo Mask, Côte d'Ivoire or Mali

Wood, ritual patina with palm oil, fibre, natural pigments, mirrored glass, unidentified fur (Order Carnivora)

Height: 21 ¼ in (54 cm)

The interior of the mask with a circular paper label, printed in black ink: "MATHIAS KOMOR [/] WORKS OF ART [/] NEW YORK", and inscribed in black ink: "I 578"

PROVENANCE

Ernst Heinrich, Stuttgart-Bad Cannstatt
Sotheby's, London, November 30, 1970, lot 81, consigned by the above
Anthony Plowright, London, acquired at the above auction
Mathias Komor, New York (inv. no. I 578), presumably acquired from the above
Acquired by the present owner from the above in 1975

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https://www.sothebys.comsenufo-mask-cote-divoire-or-mali

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Robert Mnuchin: Collector at Heart

79

Senufo Equestrian Figure, Côte d'Ivoire

Estimation: 50,000 - 70,000 USD

DESCRIPTION

Robert Mnuchin: Collector at Heart

Senufo Equestrian Figure, Côte d'Ivoire
Attributed to the "Master of the Cockscomb Hairstyle"

Wood, patina with extensive remains of ritual palm oil libations

Height: 13 ¾ in (35 cm)

PROVENANCE

James Willis, San Francisco
Acquired from the above by the present owner by 1992

BIBLIOGRAPHIE

Gérald Berjonneau, Jean-Louis Sonnery, et al., *Chefs-d'œuvre inédits de l'Afrique noire / Rediscovered Masterpieces of African Art*, Boulogne, 1987, p. 200, cat. no. 171 (image reversed)
Jonathan Santlofer, "Living with Art: Robert and Adriana Mnuchin", *Art News*, Vol. 91, No. 8, October, 1992, p. 71

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https://www.sothebys.comsenufo-equestrian-figure-cote-divoire

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Robert Mnuchin: Collector at Heart

80

Senufo Figure, Côte d'Ivoire

Estimation: 50,000 - 70,000 USD

DESCRIPTION

Robert Mnuchin: Collector at Heart

Senufo Figure, Côte d'Ivoire

Wood

Height: 46 ¾ in (118.8 cm)

PROVENANCE

Merton D. Simpson, New York
Acquired from the above by the present owner

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Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from an American Private Collection

81

Asante Figure, Ghana

Estimation: 10,000 - 15,000 USD

DESCRIPTION

Property from an American Private Collection

Asante Figure, Ghana

Wood

Height: 15 ½ in (39.4 cm)

PROVENANCE

Marc and Denyse Ginzberg, New York, acquired before November 7, 1976
Sotheby's, New York, November 19, 1999, lot 92, consigned by the above
Liz Claiborne and Arthur Ortenberg, New York, acquired at the above auction
Sotheby's, New York, May 15, 2015, lot 170, consigned by the estate of the latter
Acquired at the above auction by the present owner

EXPOSITION

The Hudson River Museum, Yonkers, New York, *Cornellians Collect: An Exhibition of Art from Westchester Alumni and Friends of Cornell*, November 7, 1976 - January 16, 1977

BIBLIOGRAPHIE

The Hudson River Museum, ed., *Cornellians Collect: An Exhibition of Art from Westchester Alumni and Friends of Cornell* [exhibition checklist], Yonkers, New York, 1976, p. 8 (listed)

Pour consulter notre catalogue numérique complet, y compris les vidéos et les diaporamas, veuillez visiter notre site web.

https://www.sothebys.comasante-figure-ghana

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from an American Private Collection

82

Akan-Kwahu Commemorative Head, Ghana

Estimation: 10,000 - 15,000 USD

DESCRIPTION

Property from an American Private Collection

Akan-Kwahu Commemorative Head, Ghana

Terracotta

Height: 14 ⅞ in (37.8 cm)

PROVENANCE

Aaron Furman, Furman Gallery, New York
Daniel and Marian Malcolm, Tenafly, New Jersey, acquired from the above in 1974
Acquired from the above by the present owner

EXPOSITION

The Metropolitan Museum of Art, New York, *Heroic Africans: Legendary Leaders, Iconic Sculptures*, September 20, 2011 - January 29, 2012; additional venue: Museum Rietberg, Zürich, February 26 - June 3, 2012 (as *Helden. Ein neuer Blick auf die Kunst Afrikas*)

BIBLIOGRAPHIE

Alisa LaGamma, *Heroic Africans: Legendary Leaders, Iconic Sculpture*, New York, 2011, pp. 102-103, fig. 88
Alisa LaGamma, *Helden. Ein neuer Blick auf die Kunst Afrikas*, Zürich, 2012, pp. 102-103, fig. 88

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https://www.sothebys.comakan-kwahu-commemorative-head-ghana

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

The Collection of Adele and Enrico Donati

83

Baule Zoomorphic Mask, Côte d'Ivoire

Estimation: 10,000 - 15,000 USD

○ Guaranteed Property

DESCRIPTION

The Collection of Adele and Enrico Donati

Baule Zoomorphic Mask, Côte d'Ivoire

Wood, natural ochre, charcoal, and kaolin pigments

Height: 25 ¾ in (65.4 cm)

The reverse of the mask inscribed twice in white ink: "520", and "1-120", and with a partially effaced inscription in pencil: "MOSSI [...] VOLTA"

PROVENANCE

Frank Crowninshield, New York, acquired before January 4, 1936, presumably with the assistance of John D. Graham, New York
Jacques Seligmann Gallery, New York, acquired on consignment from the above by January 4, 1936
Acquired by the present owner by the 1940s

EXPOSITION

Jacques Seligmann Gallery, New York, *Exhibition of Sculptures of Old African Civilizations*, January 4 - January 22, 1936
Brooklyn Museum, New York, *African Negro Art from the Collection of Frank Crowninshield*, March 20 - April 25, 1937

BIBLIOGRAPHIE

Jacques Seligmann, invitation for *Exhibition of Sculptures of Old African Civilizations*, New York, 1936, back cover (illustrated)
John D. Graham, ed., *Exhibition of Sculptures of Old African Civilizations*, New York, 1936, p. 9, probably cat. no. 16 (listed)
Herbert J. Spinden, *African Negro Art from the Collection of Frank Crowninshield*, New York, 1937, n.p., probably cat. no. 116 (listed)

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https://www.sothebys.combaule-zoomorphic-mask-cote-divoire

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from the Collection of David Roth

84

Baule Figure, Côte d'Ivoire

Estimation: 20,000 - 30,000 USD

DESCRIPTION

Property from the Collection of David Roth

Baule Figure, Côte d'Ivoire

Wood, sacrificial patina with remains of eggshell, feathers, and other organic materials

Height: 18 ⅛ in (46.1 cm)

PROVENANCE

John D. Graham and Max Granick, New York
Al Ross, New York, acquired from the above in the 1950s
Thence by descent to the present owner

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Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from the Collection of David Roth

85

Guro Heddle Pulley, Côte d'Ivoire

Estimation: 8,000 - 12,000 USD

DESCRIPTION

Property from the Collection of David Roth

Guro Heddle Pulley, Côte d'Ivoire

Wood, iron, corozo nut

Height: 7 ⅝ in (19.5 cm)

PROVENANCE

John J. Klejman, New York
Al Ross, New York, acquired from the above in the 1970s
Thence by descent to the present owner

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https://www.sothebys.comguro-heddle-pulley-cote-divoire

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

The Collection of Adele and Enrico Donati

86

Bete-Guro Mask, Côte d'Ivoire

Estimation: 100,000 - 150,000 USD

○ Guaranteed Property

DESCRIPTION

The Collection of Adele and Enrico Donati

Bete-Guro Mask, Côte d'Ivoire

Wood, traces of kaolin, remnants of fibre

Height: 15 ¾ in (40 cm)

The reverse of the mask inscribed in white ink with Charles Ratton inventory number: "7533", further inscribed in white ink: "I-131", and with a printed paper label: "RATTON PARIS"

PROVENANCE

Charles Ratton, Paris (inv. no. 7533), acquired by 1935
Pierre Matisse, New York (inv. no. 461), acquired on consignment from the above before March 30, 1935
Frank Crowninshield, New York, acquired before March 20, 1937, presumably with the assistance of John D. Graham, New York
Acquired by the present owner by the 1940s

EXPOSITION

Pierre Matisse Gallery, New York, *African Sculptures from the Ratton Collection*, March 30 - April 20, 1935
Brooklyn Museum, New York, *African Negro Art from the Collection of Frank Crowninshield*, March 20 - April 25, 1937

BIBLIOGRAPHIE

Herbert J. Spinden, *African Negro Art from the Collection of Frank Crowninshield*, New York, 1937, n.p., cat. no. 115 or 118 (listed)
Maureen Murphy, *De l'imaginaire au musée. Les arts d'Afrique à Paris et à New York (1931-2006)*, Dijon, 2009, p. 186, fig. 32 (archival photograph of the 1935 exhibition at the Pierre Matisse Gallery)
Philippe Dagen and Maureen Murphy, eds., *Charles Ratton. L'invention des arts « primitifs »*, Paris, 2013, p. 99, fig. 68 (archival photograph of the 1935 exhibition at the Pierre Matisse Gallery)

Pour consulter notre catalogue numérique complet, y compris les vidéos et les diaporamas, veuillez visiter notre site web.

https://www.sothebys.combete-guro-mask-cote-divoire

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from an American Private Collection

87

Bete-Guro Figure, Côte d'Ivoire

Estimation: 20,000 - 30,000 USD

DESCRIPTION

Property from an American Private Collection

Bete-Guro Figure, Côte d'Ivoire

Wood, pigments

Height: 22 ½ in (57.2 cm)

PROVENANCE

Loed van Bussel, The Hague, reportedly acquired in the 1960s
James R. Camp and Alfred L. Scheinberg, New York, acquired by September 24, 1977
Brian and Diane Leyden, New York, acquired by May 13, 1988
Pace Primitive, New York
Acquired from the above by the present owner on March 24, 2001

EXPOSITION

J. Camp Associates, New York, *Treasures from the Ivory Coast*, September 24 - November 5, 1977
The Center for African Art, New York, *The Art of Collecting African Art*, May 13 - October 19, 1988
The Museum for African Art, New York, *To Cure and Protect: Sickness and Health in African Art*, February 7 - August 31, 1997; additional venue:
National Museum of Health and Medicine, Washington, D.C., February 18 - August 23, 1999

BIBLIOGRAPHIE

Susan Mullin Vogel, *The Art of Collecting African Art*, New York, 1988, p. 61
[Unsigned], *The Africa Albums, No. VI: Bete Figures and a Selection of Guro Figures*, Antwerp, 1996, n.p.
The Museum for African Art, ed., *To Cure and Protect: Sickness and Health in African Art* [exhibition pamphlet], New York, 1997, p. 4
Frank Herreman, *To Cure and Protect: Sickness and Health in African Art*, New York, 1999, p. 17, cat. no. 3

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https://www.sothebys.combete-guro-figure-cote-divoire

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

The Collection of Adele and Enrico Donati

88

Dan Mask, Côte d'Ivoire

Estimation: 8,000 - 12,000 USD

DESCRIPTION

The Collection of Adele and Enrico Donati

Dan Mask, Côte d'Ivoire

Wood, encrusted patina

Height: 11 in (27.9 cm)

The reverse of the mask inscribed in white ink: "I-88" [the number slightly indistinct], and with an old red-bordered paper label inscribed in black ink: "# 15", and "$ 250 -", the label further inscribed in pencil or faded black ink: "le [*sic*] bête du to[?]reau", and "Côte d'Ivoire"

PROVENANCE

Presumably on the Paris art market in the 1920 or 1930s (based on archival photographs of the mask)
John D. Graham, New York, acquired before January 4, 1936
Jacques Seligmann, New York, acquired on consignment from the above by January 4, 1936
Frank Crowninshield, New York, acquired before March 20, 1937, presumably from or with the assistance of John D. Graham, New York
John D. Graham, New York, reacquired, presumably from the above, by 1939 (based on dated archival photograph of the mask)
Acquired by the present owner by the 1950s

EXPOSITION

Jacques Seligmann Gallery, New York, *Exhibition of Sculptures of Old African Civilizations*, January 4 - January 22, 1936
The Brooklyn Museum, New York, *African Negro Art from the Collection of Frank Crowninshield*, March 20 - April 25, 1937

BIBLIOGRAPHIE

John D. Graham, ed., *Exhibition of Sculptures of Old African Civilizations*, New York, 1936, p. 9, probably cat. no. 21 (listed)
Herbert J. Spinden, *African Negro Art from the Collection of Frank Crowninshield*, New York, 1937, n.p., probably cat. no. 135 or 136 (listed)

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Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from an American Private Collection

89

Dan-Uamè Mask, Côte d'Ivoire

Estimation: 7,000 - 10,000 USD

DESCRIPTION

Property from an American Private Collection

Dan-Uamè Mask, Côte d'Ivoire

Wood, pigments

Height: 10 ⅛ in (25.7 cm)

PROVENANCE

Samir Borro, Abidjan
Emile Deletaille, Brussels
Acquired from the above by the present owner in February, 1970

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Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Robert Mnuchin: Collector at Heart

90

Dan Mask, Côte d'Ivoire

Estimation: 7,000 - 10,000 USD

DESCRIPTION

Robert Mnuchin: Collector at Heart

Dan Mask, Côte d'Ivoire

Wood, plant fibres, iron

Height (including plant fibre beard): 12 ⅞ in (32.7 cm); Height (mask): 9 ⅛ in (23.2 cm)

PROVENANCE

French Private Collection
Gaston de Havenon, New York, acquired from the above by May 30, 1971
Sidney and Bernice Clyman, Scarsdale, New York, acquired from the above on July 4, 1973
Sotheby's, New York, *African Art from the Collection of Sidney and Bernice Clyman*, June 30, 2020, lot 45
Acquired at the above auction by the present owner

EXPOSITION

The Museum of African Art, Washington D.C., *African Art: the de Havenon Collection*, May 30 - October 3, 1971
The Katonah Museum of Art, *African Art: Masterpieces from Private Collections*, December 5, 1993 - February 27, 1994

BIBLIOGRAPHIE

Warren M. Robbins, *African Art: the de Havenon Collection*, Washington, D.C., 1971, n.p., pl. 83
Michael Kan, *African Art: Masterpieces from Private Collections*, Katonah, 1993 (listed)
Vivien Raynor, "Behind African Masks and Ritual Objects, Spiritual Mysteries", *The New York Times*, January 16, 1994, p. WC13
Fairfield County Weekly, February 3, 1994, p. 8
Antiques and the Arts Weekly, February 25, 1994, p. 110
Katonah Museum of Art, ed., *Calendar of 2003*, February 16 - 23, 2003

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https://www.sothebys.comdan-mask-cote-divoire-3

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from the Collection of David Roth

91

Dan Mask, Côte d'Ivoire

Estimation: 7,000 - 10,000 USD

DESCRIPTION

Property from the Collection of David Roth

Dan Mask, Côte d'Ivoire

Wood, blackened and encrusted patina

Height: 8 ¼ in (21 cm)

PROVENANCE

Paul Guillaume, Paris, acquired before May 1, 1923
Marius de Zayas, New York, acquired on consignment from the above before May 1, 1923
Reportedly with Merton D. Simpson, New York, by the 1960s
June Kessler, New York, presumably acquired from the above
Al Ross, New York, acquired from the above circa 1970
Thence by descent to the present owner

EXPOSITION

The Whitney Studio Club, New York, *Recent Paintings by Pablo Picasso and Negro Sculpture*, May 3, 1923

BIBLIOGRAPHIE

Marius de Zayas, "Negro Art", *The Arts*, Vol. III, No. 5, May, 1923, p. 205 (illustrated with a photograph by Charles Sheeler)

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Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from an American Private Collection

92

Dan-Kran Mask, Liberia

Estimation: 7,000 - 10,000 USD

DESCRIPTION

Property from an American Private Collection

Dan-Kran Mask, Liberia

Wood, iron

Height: 10 ¼ in (26 cm)

PROVENANCE

William Wright, New York
Acquired by the present owner from the above on April 26, 1985

BIBLIOGRAPHIE

William Wright, advertisement, *African Arts*, Vol. 18, No. 3, May, 1985, p. 9

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https://www.sothebys.comdan-kran-mask-liberia

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from an American Private Collection

93

Grebo-Kru Mask, Côte d'Ivoire

Estimation: 8,000 - 12,000 USD

DESCRIPTION

Property from an American Private Collection

Grebo-Kru Mask, Côte d'Ivoire

Wood, hair on hide (order bovidae), fibers, encrusted patina with organic material and traces of silvered metal, iron nails

Height: 17 ½ in (44.5 cm)

The reverse of the mask with a printed paper label: “MATHIAS KOMOR [/] WORKS OF ART [/] NEW YORK”, inscribed in black ink: "E 617"; the reverse of the mask further inscribed in white ink: “A2”

PROVENANCE

Mathias Komor, New York (inv. no. E 617)
Acquired from the above by the present owner on December 20, 1974

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https://www.sothebys.comgrebo-kru-mask-cote-divoire

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from a Dutch Collection

94

Babanki, Bafut, or Kom Helmet Mask, Grassfields, Cameroon

Estimation: 15,000 - 25,000 USD

DESCRIPTION

Property from a Dutch Collection

Babanki, Bafut, or Kom Helmet Mask, Grassfields, Cameroon

Wood, natural pigments

Height: 19 in (48.3 cm)

The reverse of the helmet inscribed in white ink: "Bafut-Kamerun", possibly when accessioned by the Linden-Museum, Stuttgart

PROVENANCE

Possibly Linden-Museum, Stuttgart (based on the partially effaced inscription; no inventory number recorded)
Ernst Heinrich, Stuttgart-Bad Cannstatt, presumably acquired from the above, certainly acquired by the 1930s (based on archival photograph)
Thence by family descent
Loed and Mia van Bussel, Amsterdam, acquired from the above
Acquired from the above by the present owner by March 8, 2018

BIBLIOGRAPHIE

Kevin Conru, ed., *Ernst Heinrich: An Extraordinary Collector*, Brussels, 2025, p. 14, fig. 6 (archival photograph of African objects in the collection of Ernst Heinrich)

NOTE DE CATALOGUE

This commanding helmet mask, from the Grassfields of Cameroon, once belonged to the noted collector Ernst Heinrich of Stuttgart-Bad Cannstatt, and may be seen in an archival photograph of African works from his collection published in the recent monograph *Ernst Heinrich: An Extraordinary Collector*.[1]

The helmet mask bears an inscription in white ink – “Bafut-Kamerun” – in a hand which we associate with items from the collection of the Linden-Museum, Stuttgart, although here is no corresponding inventory number on the object to confirm that it was once part of the museum’s collection. It is, however, a matter of record that Ernst Heinrich obtained objects from the collection of the museum, whether directly by purchase or exchange, or through intermediaries such as Arthur Speyer of the renowned dynasty of German dealers.
This helmet mask illustrates the classic qualities of Grassfields art. Its presence is imposing. The deeply carved face is dramatic and plays with light and shade; the *chiaroscuro* effect is, of course, enhanced by the contrast between the kaolin around the bulging eyes and the grinning mouth and the soot-blackened patina of the flesh. The openwork headdress or coiffure – bold and superbly proportioned – illustrates the schematic aspect of Grassfields aesthetics, which places emphasis on the structural qualities of an animal’s form rather than literal representation. Here the structure appears to suggest, with great economy of form, the legs of a spider – or perhaps rather spiders – a creature which, as Lorenz Homberger notes, is invariably associated in the ethnographic literature with wisdom. Homberger adds, however, that his informants in the Grassfields were unanimous in their opinion that “the spider motif for which Grassfields art is so famous” arises not out of an association between the spider and wisdom – although spiders are doubtless consulted by some diviners and oracles – but rather from an appreciation of the creature’s “beautiful design”.[2]

[1] Kevin Conru, ed., *Ernst Heinrich: An Extraordinary Collector*, Brussels, 2025, p. 14, fig. 6

[2] Lorenz Homberger, *Cameroon: Art and Kings*, Zürich and London, 2008, p. 94

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https://www.sothebys.combabanki-bafut-or-kom-helmet-mask-grassfields

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from an American Private Collection

95

Bamileke-Bangwa Slit Gong, Grassfields, Cameroon

Estimation: 12,000 - 18,000 USD

DESCRIPTION

Property from an American Private Collection

Bamileke-Bangwa Slit Gong, Grassfields, Cameroon

Wood

Height: 26 ¾ in (68 cm)

PROVENANCE

Alain de Monbrison, Paris, acquired by April 26, 1989
Alan Brandt, New York, presumably acquired from the above
Acquired by the present owner from the above on May 6, 1991

EXPOSITION

The National Museum of African Art, the Smithsonian Institution, Washington, D.C., *Sounding Forms: African Musical Instruments*, April 26 - June 18, 1989; additional venues: Virginia Museum of Fine Arts, Richmond, Virginia, July 16 - September 10, 1989; Nelson-Atkins Museum of Art, Kansas City, Missouri, October 7 - December 3, 1989; Musée national des arts africains et océaniens, Paris, [as *Afrique. Formes sonores*], January 25 - March 20, 1990

BIBLIOGRAPHIE

Marie Thérèse Brincard, *Sounding Forms: African Musical Instruments*, New York, 1989, p. 120, cat. no. 53
Bettina von Lintig, *Die bildende Kunst der Bangwa. Werkstatt-Traditionen und Künstlerhandschriften*, Munich, 1994

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https://www.sothebys.combamileke-bangwa-slit-gong-grassfields-cameroon

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from an American Private Collection

96

Ejagham (Ekoi) Janiform Headdress, Cross River Region, Nigeria

Estimation: 15,000 - 25,000 USD

DESCRIPTION

Property from an American Private Collection

Ejagham (Ekoi) Janiform Headdress, Cross River Region, Nigeria

Wood, hide, human hair, pigments, fibers, iron tacks

Height: 11 ¾ in (29.9 cm)

PROVENANCE

Alfred Klinkmüller, Berlin
Friedrich Wield, Hamburg, acquired from the above in the 1930s
Lore Kegel, Hamburg, acquired by descent from the above after June 10, 1940
Boris Kegel-Konietzko, Hamburg, acquired by descent from the above
Lance and Roberta Entwistle, London, acquired on consignment from the above
Acquired from the above by the present owner on October 28, 2002

EXPOSITION

Museum für Völkerkunde, Vienna, *Götter, Geister, Ahnen: Afrikanische Skulpturen in deutschen Privatsammlungen*, March 23 - July 24, 1994

BIBLIOGRAPHIE

Karl-Ferdinand Schaedler, *Götter, Geister, Ahnen: Afrikanische Skulpturen in deutschen Privatsammlungen* [an addendum to *Gods, Spirits, Ancestors: African Sculpture from Private German Collections*], Vienna, 1994, cat. no. 274
David Zemanek, "Kunst und Kultur der Ejagham – auf den Spuren von Alfred Mansfeld", *A4: Magazin für außereuropäische Kunst und Kultur*, No. 8, January, 2009, p. 79

Pour consulter notre catalogue numérique complet, y compris les vidéos et les diaporamas, veuillez visiter notre site web.

https://www.sothebys.comejagham-ekoi-janiform-headdress-cross-river-region

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from an American Private Collection

97

Igbo-Afikpo Mask, Cross River Region, Nigeria

Estimation: 2,000 - 3,000 USD

DESCRIPTION

Property from an American Private Collection

Igbo-Afikpo Mask, Cross River Region, Nigeria

Wood, pigments, fibers

Height: 18 in (45.7 cm)

PROVENANCE

Mathias Komor, New York
Acquired from the above by the present owner on November 11, 1970

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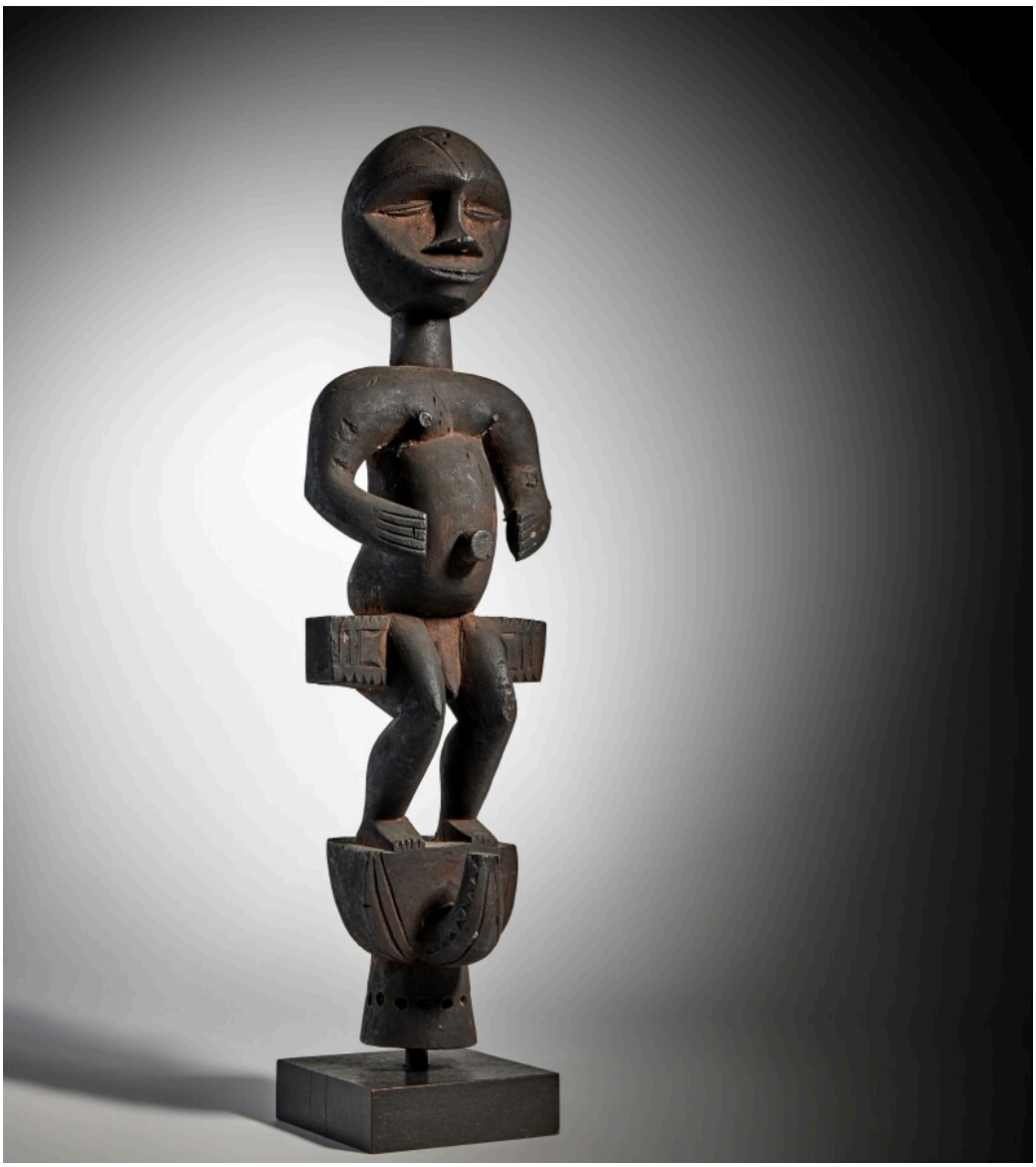
https://www.sothebys.comigbo-afikpo-mask-cross-river-region-nigeria

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST



Property from an American Private Collection

98

Ekid (Eket) Figural Headcrest, Nigeria

Estimation: 10,000 - 15,000 USD

DESCRIPTION

Property from an American Private Collection

Ekid (Eket) Figural Headcrest, Nigeria

Wood, encrusted patina with remnants of natural pigments, iron nails and staples

Height: 23 in (58.4 cm)

PROVENANCE

Alain Dufour, Saint-Maur-des-Fossés, presumably acquired *in situ* in the late 1960s
Lucien Van de Velde, Antwerp, acquired from the above in 1970
Merton D. Simpson, New York
Arman (Armand Pierre Fernandez), Paris and New York
Pace Primitive and Ancient Art, New York
Acquired from the above by the present owner on November 3, 1979

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https://www.sothebys.comekid-eket-figural-headcrest-nigeria

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from an American Private Collection

99

Ogoni Zoomorphic Mask, Eastern Niger Delta, Nigeria

Estimation: 4,000 - 6,000 USD

DESCRIPTION

Property from an American Private Collection

Ogoni Zoomorphic Mask, Eastern Niger Delta, Nigeria

Wood, commercial pigments

Height: 14 ¼ in (36.1 cm)

The reverse of the mask with a printed paper label: “MATHIAS KOMOR [/] WORKS OF ART [/] NEW YORK”, inscribed in black ink: "D 844 [/] Ibibio"

PROVENANCE

Mathias Komor, New York (inv. no. D 844)
Acquired by the present owner from the above on November 12, 1971

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https://www.sothebys.comogoni-zoomorphic-mask-eastern-niger-delta-nigeria

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from an American Private Collection

100

Ijaw Kalabari Headdress, Niger Delta, Nigeria

Estimation: 6,000 - 9,000 USD

DESCRIPTION

Property from an American Private Collection

Ijaw Kalabari Headdress, Niger Delta, Nigeria

Wood, remains of kaolin and ochre pigments

Height: 13 ½ in (34.3 cm)

The reverse of the mask with a printed paper label: “MATHIAS KOMOR [/] WORKS OF ART [/] NEW YORK”, inscribed in black ink: "E 833 [/] IJO [/]"

PROVENANCE

Possibly Alain Dufour, Galerie Afrique, Saint-Maur-des-Fossés and Ramatuelle
Possibly Lucien Van de Velde, Antwerp, reportedly acquired from the above in 1970
Mathias Komor, New York (inv. no. E 833)
Daniel and Marian Malcolm, Tenafly, New Jersey, acquired from the above on February 20, 1976
Acquired from the above by the present owner

EXPOSITION

The Center for African Art, New York, *Sets, Series, and Ensembles in African Art*, July 17 - October 27, 1985
The Museum for African Art, New York, *Facing the Mask*, September 19, 2002 - March 2, 2003

BIBLIOGRAPHIE

George Nelson Preston, *Sets, Series, and Ensembles in African Art*, New York, 1985, p. 91, cat. no. 47 (listed)
Frank Herreman, *Facing the Mask*, New York, 2002, p. 18, cat. no. 4

Pour consulter notre catalogue numérique complet, y compris les vidéos et les diaporamas, veuillez visiter notre site web.

https://www.sothebys.comijaw-kalabari-headdress-niger-delta-nigeria

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from an American Private Collection

101

Yoruba Bracelet for the Ogboni Society, Ijebu, Nigeria

Estimation: 6,000 - 9,000 USD

DESCRIPTION

Property from an American Private Collection

Yoruba Bracelet for the Ogboni Society, Ijebu, Nigeria

Copper alloy

Height: 2 ⅝ in (6.7 cm); diameter: 3 ⅜ in (8.6 cm)

PROVENANCE

Pace Primitive and Ancient Art, New York
Acquired from the above by the present owner on October 7, 1981

EXPOSITION

Pace Primitive and Ancient Art, New York, *Yoruba Sculpture of West Africa*, February 20 - March 20, 1982

BIBLIOGRAPHIE

William Fagg and John Pemberton III (with Bryce P. Holcombe, ed.), *Yoruba Sculpture of West Africa*, New York, 1982, p. 103, pl. 25
L'Œil. Revue d'art, Nos. 318-319, January-February, 1982, p. 53, fig. 11
Werner Gillon, *A Short History of African Art*, London, 1984, p. 236, cat. no. 166

Pour consulter notre catalogue numérique complet, y compris les vidéos et les diaporamas, veuillez visiter notre site web.

https://www.sothebys.comyoruba-bracelet-for-the-ogboni-society-ijebu

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from an American Private Collection

102

Yoruba Pair of Staffs for the Oro Society, Nigeria

Estimation: 20,000 - 30,000 USD

DESCRIPTION

Property from an American Private Collection

Yoruba Pair of Staffs for the Oro Society, Nigeria

Copper alloy

Height (both): 15 ⅜ in (39.1 cm)

PROVENANCE

Willem E. Geyskens, Diest, Vlaams-Brabant, acquired *in situ* in the late 1960s
Louis Pieter Cornelis (Lode) van Rijn, Galerie Khepri, Amsterdam, acquired from the above circa 1970
Theodorus Antonius Hubertus Maria (Theo) Dobbelmann, Amsterdam, acquired from the above by April 10, 1976
H. Peter Loebarth, Galerie Balolu, Amsterdam, acquired from the above by June 25, 1988
Hélène and Philippe Leloup, Paris, presumably acquired from the above
Acquired by the present owner from the above on October 13, 1990

EXPOSITION

Afrika Museum, Berg en Dal, *Het geheime Ogboni-genootschap. Een bronskultuur uit Zuid-West Nigeria*, April 10 - August 1, 1976
Galerie Balolu, Amsterdam, *Earth and the Ancestors: The Ogboni Bronzes of the Yoruba in Nigeria*, June 25 - unknown end date, 1988

BIBLIOGRAPHIE

Theo A. H. M. Dobbelmann, *Het geheime Ogboni-genootschap. Een bronskultuur uit Zuid-West Nigeria*, Berg en Dal, 1976, pl. 57
Hans Witte, *Earth and the Ancestors: Ogboni Iconography*, Amsterdam, 1988, p. 25, and p. 85, pl. 19

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https://www.sothebys.comyoruba-pair-of-staffs-for-the-oro-society-nigeria

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from an American Private Collection

103

Yoruba Dance Staff for Esu with Maternity Figure, Igbomina, Nigeria

Estimation: 6,000 - 9,000 USD

DESCRIPTION

Property from an American Private Collection

Yoruba Dance Staff for Esu with Maternity Figure, Igbomina, Nigeria

Wood, encrusted patina with traces of indigo pigment

Height: 15 ¾ in (40 cm)

PROVENANCE

Gaston de Havenon, New York
Acquired from the above by the present owner on April 23, 1976

BIBLIOGRAPHIE

George Chemeche, *Eshu: The Divine Trickster*, Woodbridge, Suffolk, 2013, pp. 202-203

Pour consulter notre catalogue numérique complet, y compris les vidéos et les diaporamas, veuillez visiter notre site web.

https://www.sothebys.comyoruba-dance-staff-for-esu-with-maternity-figure

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Robert Mnuchin: Collector at Heart

104

Yoruba Pair of Twin Figures with Beaded Capes, Nigeria

Estimation: 6,000 - 9,000 USD

DESCRIPTION

Robert Mnuchin: Collector at Heart

Yoruba Pair of Twin Figures with Beaded Capes, Nigeria

Wood, cotton, glass beads, cowrie shells and pigments

Height of smaller figure (on the left): 9 ½ in (24.1 cm); Length of longest shell attachment: 9 ¼ in (23.5 cm)

Height of larger figure (on the right): 9 ¾ in (24.8 cm); Length of longest shell attachment: 8 ⅝ in (21.9 cm)

PROVENANCE

Merton D. Simpson, New York
Acquired from the above by the present owner by 1988

EXPOSITION

The Center for African Art, New York, *Yoruba: Nine Centuries of African Art and Thought*, September 21, 1989 - January 7, 1990

BIBLIOGRAPHIE

"The Mnuchin Collection in New York", *Galeries*, June - July 1988, No. 88

Pour consulter notre catalogue numérique complet, y compris les vidéos et les diaporamas, veuillez visiter notre site web.

https://www.sothebys.comyoruba-pair-of-twin-figures-with-beaded-capes

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from an American Private Collection

105

Yoruba Diviner's Staff, Nigeria

Estimation: 3,000 - 5,000 USD

DESCRIPTION

Property from an American Private Collection

Yoruba Diviner's Staff, Nigeria

Iron

Height: 44 ½ in (113 cm)

PROVENANCE

William Wright, New York
Daniel and Marian Malcolm, Tenafly, New Jersey, acquired from the above on April 29, 1984
Acquired from the above by the present owner

EXPOSITION

The Center for African Art, New York, *Yoruba: Nine Centuries of African Art and Thought*, September 20, 1989 - January 7, 1990; additional venues: The Art Institute of Chicago, February 10 - April 1, 1990; The National Museum of African Art, the Smithsonian Institution, Washington, D.C., May 8 - August 26, 1990; The Cleveland Museum of Art, September 26 - December 9, 1990; The New Orleans Museum of Art, January 11 - March 24, 1991; The High Museum of Art, Atlanta, April 23 - June 16, 1991
The Museum for African Art, New York, *To Cure and Protect: Sickness and Health in African Art*, February 7 - August 31, 1997; additional venue: the National Museum of Health and Medicine, Washington, D.C., February 18 - August 23, 1999
The Metropolitan Museum of Art, New York, *Art and Oracle: Spirit Voices of Africa*, April 26 - July 30, 2000

BIBLIOGRAPHIE

Henry John Drewal and John Pemberton III, with Rowland Abiodun, *Yoruba: Nine Centuries of African Art and Thought*, New York, 1989, p. 35, cat. no. 36
Frank Herreman, *To Cure and Protect: Sickness and Health in African Art*, New York, 1999, p. 33, cat. no. 46, and back cover
Alisa LaGamma, *Art and Oracle: Spirit Voices of Africa*, New York, 2000, p. 54, cat. no. 30

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https://www.sothebys.comyoruba-diviners-staff-nigeria

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from an American Private Collection

106

Kantana (Mama) Zoomorphic Mask, Northern Benue, Nigeria

Estimation: 10,000 - 15,000 USD

DESCRIPTION

Property from an American Private Collection

Kantana (Mama) Zoomorphic Headdress, Northern Benue, Nigeria

Wood, natural pigments

Height: 16 ¼ in (41.3 cm)

The reverse of the headdress with a printed paper label: “MATHIAS KOMOR [/] WORKS OF ART [/] NEW YORK”, inscribed in black ink: "D 792 [/] Mama"

PROVENANCE

Mathias Komor, New York (inv. no. D 792)
Acquired by the present owner from the above on September 13, 1971

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https://www.sothebys.comkantana-mama-zoomorphic-mask-northern-benue

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from an American Private Collection

107

Staff, Northern Nigeria

Estimation: 2,000 - 3,000 USD

DESCRIPTION

Property from an American Private Collection

Staff, Northern Nigeria

Iron

Height: 34 ⅝ in (88 cm)

PROVENANCE

Pace Primitive, New York
Acquired from the above by the present owner on January 16, 2003

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https://www.sothebys.comstaff-northern-nigeria

Art of Africa, Oceania, and the Americas

New York | 18 Jun 2026 | 05:00 PM CEST

Property from an American Private Collection

108

Barma (Bagirmi) Equestrian Figure, Chad

Estimation: 7,000 - 10,000 USD

DESCRIPTION

Property from an American Private Collection

Barma (Bagirmi) Equestrian Figure, Chad

Wood

Height: 12 ½ in (31.8 cm)

PROVENANCE

Emil Storrer, Zürich
Mariette Henau, Antwerp, acquired from the descendants of the above
Alan Brandt, New York
Daniel and Marian Malcolm, Tenafly, New Jersey, acquired from the above on October 12, 1994
Acquired from the above by the present owner

BIBLIOGRAPHIE

George Chemeche, *The Horse Rider in African Art*, Woodbridge, Suffolk, 2011, p. 214

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https://www.sothebys.combarma-bagirmi-equestrian-figure-chad